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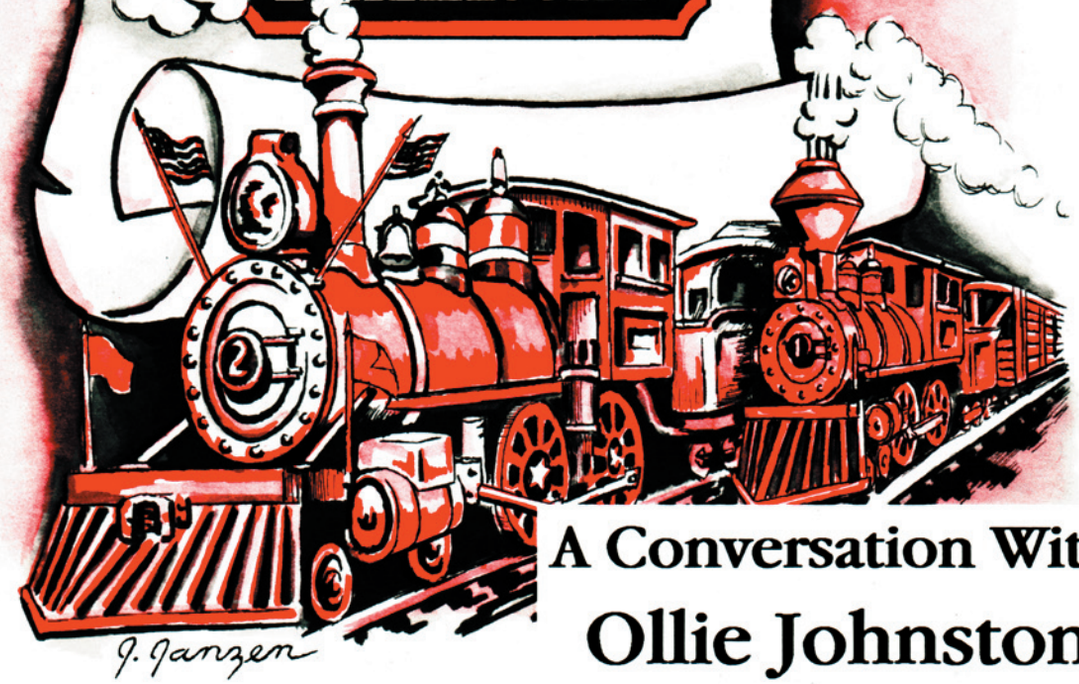
SUMMER 1994

$5.00

The E Ticket®

" COLLECTING THEME PARK MEMORIES "

Santa Fe and Disneyland RAILROAD



J. Janzen

A Conversation With Ollie Johnston

Main Gate

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WELCOME ... welcome to Issue #19 of The "E" Ticket. This issue, we're privileged to include a recent interview with Ollie Johnston. Ollie has co-authored (with Frank Thomas) four of the best books about Disney, including the definitive "The Illusion of Life." One of the original animators at the Hyperion Studio, Ollie worked with Walt to create *Snow White*, *Bambi* and the other classic Disney films. He was also a member of that circle of friends who, in the late 40's, helped Walt Disney define his interest in steam trains and railroading. Ollie walked us along the 1-inch scale railroad track which ambles around his beautiful property. We got a close look at his locomotives, in a setting hardly changed since Walt was there 45 years before. Ollie talked about his La Canada Valley backyard railroad, described Walt and Disneyland in the 50's, and shared his perspective on Disney animation over the years.

It's very fitting that Ollie Johnston, with his memories of railroading with Walt, is our guest this issue because our featured story is on one of Walt's favorite attractions ... the **Santa Fe & Disneyland Railroad**. The first installment of "Walt Disney's Live Steam Legacy" appeared in Issue #10 when Roger Broggie described the building of Walt's Carolwood Pacific backyard railroad. Our second part, in Issue #12, told of Walt's visits to Ward Kimball's Grizzly Flats Railroad and later, how the two engineers tested the Disneyland locomotives two weeks before the Park opened. Walt Disney's love of steam trains ... his desire to build, own and operate them for others ... became a very important element in the creation of Disneyland. We're very grateful that these three friends of Walt Disney were so generous in helping us tell this story.

Our story on the Disneyland Railroad includes twenty-eight rare photographs and illustrations, and it took years to bring the information together as you see it now. All the attraction stories which appear in The "E" Ticket are held while material accumulates, and this helps tell the story (and show the ride) as completely as possible. But ... no matter how long we wait, once the article is published we invariably find one more incredible photo which would have improved the story. Our issue begins with a gallery of "pictures we should have included." Now they're your problem, too.

Our early work on "Walt's Live Steam Legacy" began, again, with Bob Gurr. Roger Broggie and Ward Kimball shared precious material and their assistance took us well beyond their own issues. David Mumford, Dave Smith, Earl Baker, Dave White, Larry Royer, Jim Cashen, Dave Miller and Roberta Brubaker all kept the project "on track" through the last four years. Guest photographers included Polly Anderson, Mary Ann Janzen and Thomas R. Grace. Expert collectors Michael Cozart, Patrick Jenkins, James Keeline, Dennis Gaughan, Tom Tumbusch, Bruce Lau and Brett Thompson contributed their time, information, and rarities. We're proud of this issue, and it could not have been done without help from our friends. Thanks.

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The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

* * ISSUES REVISITED * *

Each time an issue of The "E" Ticket goes to print, it's as complete and comprehensive as possible at that moment in time. As research continues for future issues, remarkable photographs sometimes surface that would have greatly enhanced prior articles. Here's a gallery of very special Disneyland images which deserved inclusion, but were not available.

Reconstructing the history of the Magic Kingdom is a continuing effort for all of us who love Walt Disney's first park. With this in mind, you may want to refer to these photos the next time you browse through your back issues.

Here are Walt Disney and Shirley Temple Black as they open the **Sleeping Beauty Castle** interior exhibit in April 1957 (Issue #10).

The 1958 opening of **Nature's Wonderland** is promoted on banners in this bustling scene on Main Street (Issue #14). It's a great photo of the Horse Car and the Omnibus with its vintage attraction placards on display.

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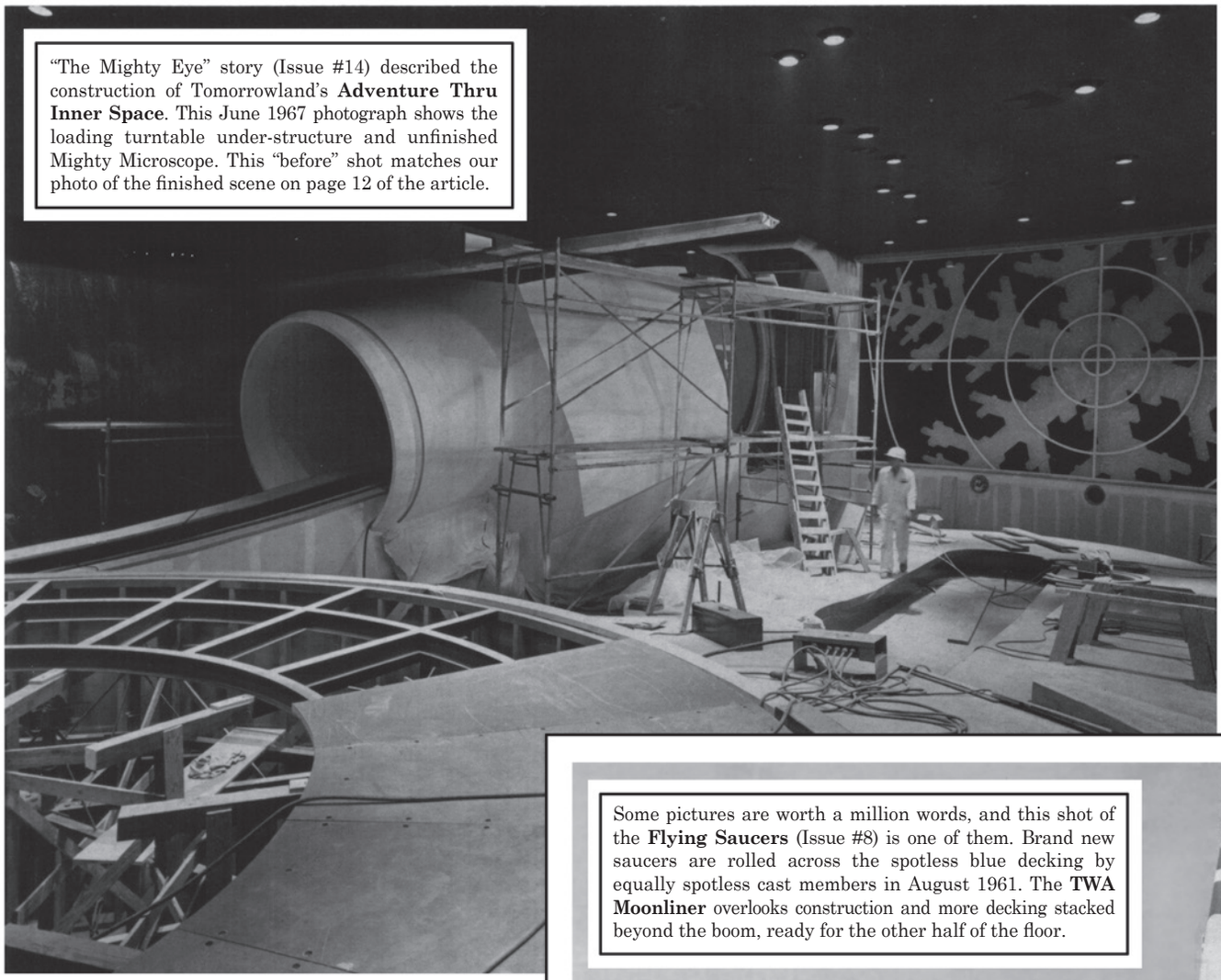
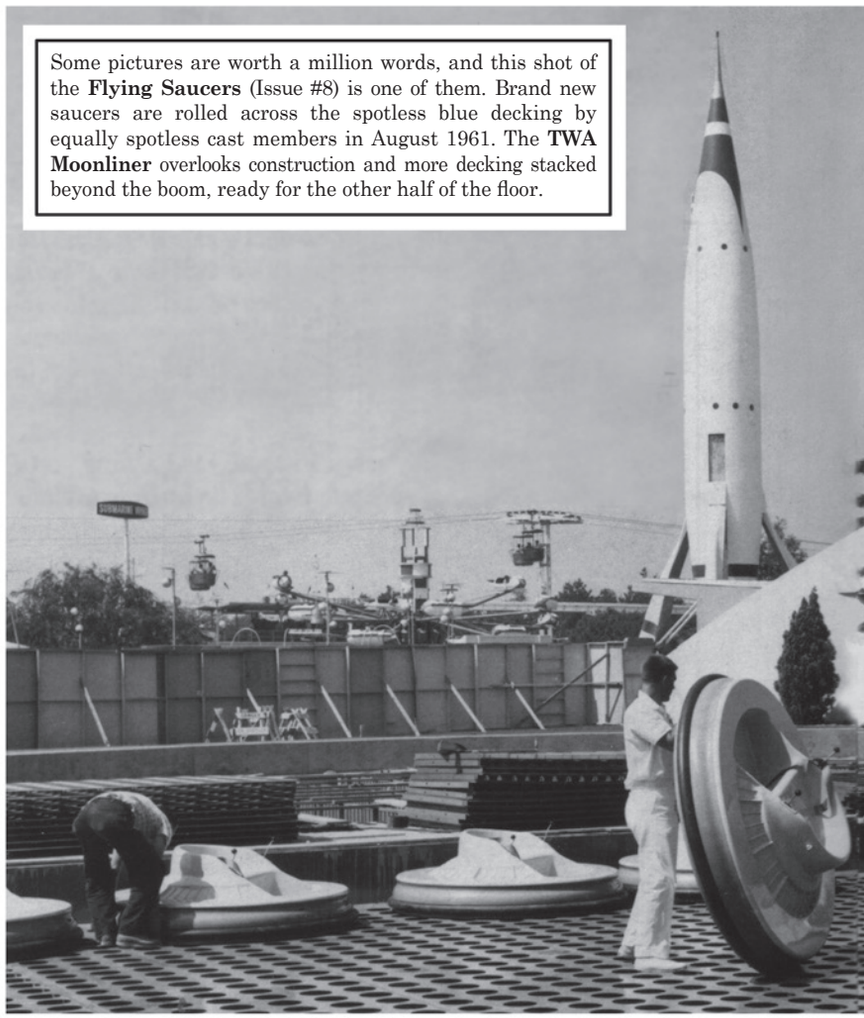
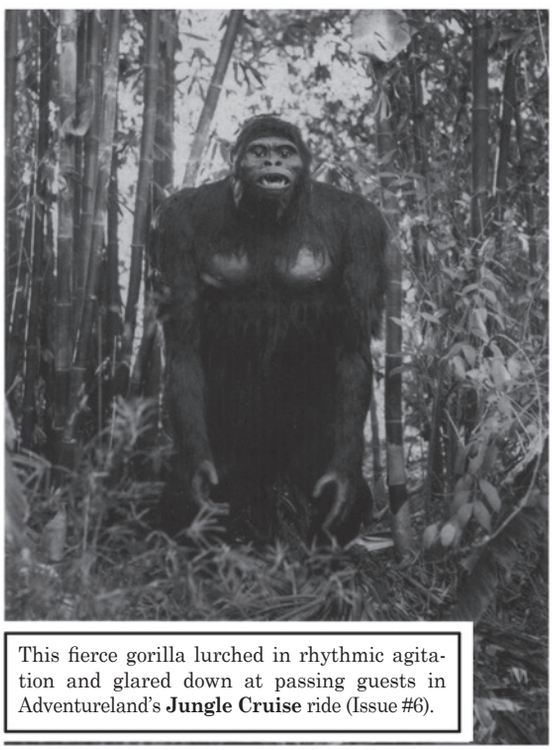


"The Mighty Eye" story (Issue #14) described the construction of Tomorrowland's **Adventure Thru Inner Space**. This June 1967 photograph shows the loading turntable under-structure and unfinished Mighty Microscope. This "before" shot matches our photo of the finished scene on page 12 of the article.



Some pictures are worth a million words, and this shot of the **Flying Saucers** (Issue #8) is one of them. Brand new saucers are rolled across the spotless blue decking by equally spotless cast members in August 1961. The **TWA Moonliner** overlooks construction and more decking stacked beyond the boom, ready for the other half of the floor.



This fierce gorilla lurched in rhythmic agitation and glared down at passing guests in Adventureland's **Jungle Cruise** ride (Issue #6).

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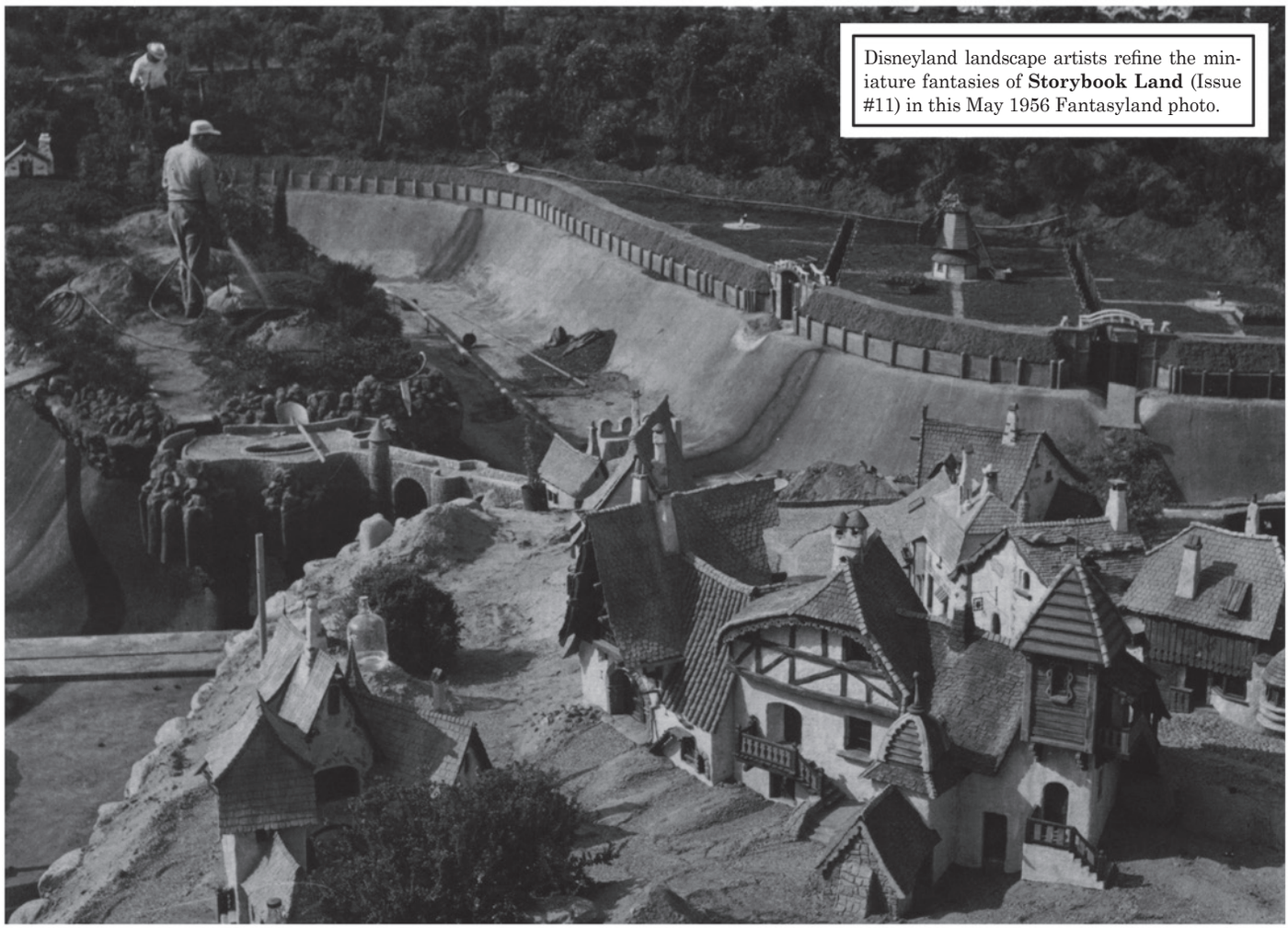
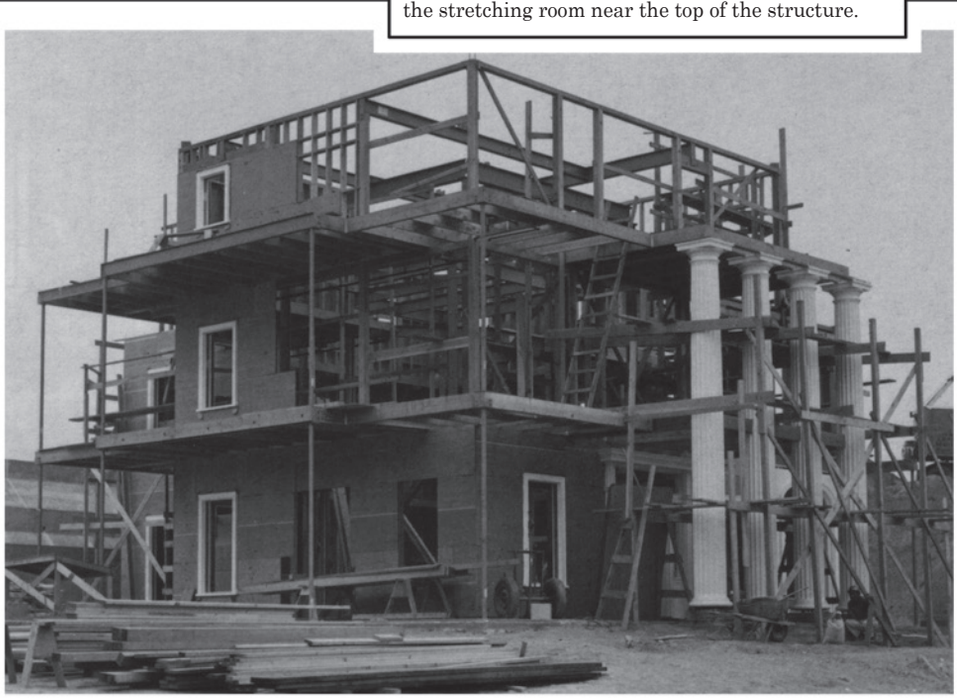


Disneyland landscape artists refine the miniature fantasies of **Storybook Land** (Issue #11) in this May 1956 Fantasyland photo.

This June 1962 photograph of the **Haunted Mansion** significantly predates the shot on page 4 of Issue #16's feature story. Already in position are the **Mansion's** portico columns and the steel framing for the stretching room near the top of the structure.



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A CONVERSATION WITH ... OLLIE JOHNSTON

Walt Disney's personal interest in steam locomotives and railroading began in his youth, and was reawakened during the Studio's difficult times in the 1940's. Just when he needed a relaxing outside interest, he found that several of his animators were active in the hobby of backyard railroading ... and were having a lot of fun at it.

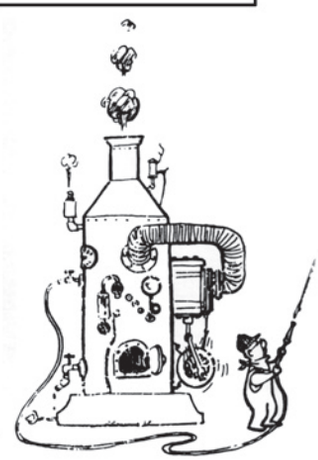
Ollie Johnston (one of Walt's "nine old men" and co-author of the best-selling books on Disney animation) was one of these original train enthusiasts at Walt Disney Productions. His 1" scale live steam locomotive was partially built when Walt began defining his own train hobby, and Ollie was on hand for many of Walt's later railroading accomplishments. Olie Johnston feels his contribution to Disneyland is mainly that of influence through the classic animated films he helped create. In the following discussion, he describes the Studio, the films, and his work with Walt during those years. He also shares a fascinating view of a time when Walt's enthusiasm for trains was growing ... an enthusiasm which would later help bring Disneyland into being ... fueled by his interaction with Ollie Johnston and others.

THE "E" TICKET: What do you remember about the early days of Disneyland after its opening back in 1955?

OLLIE JOHNSTON: I remember being stuck in a cattle car on Opening Day. Kids were crying and suffocating ... and I was about to quit the Studio at that point (laughter). They offered us all passes, as I recall, to be there that day. They had everybody come down from the Studio in order to populate the place, and I remember that the "press" was furious because the only ones that got what they wanted were the television people. Everybody else was pushed out of the way. They were all really mad at Walt and there was a lot of bad press for several weeks. Then it all turned around suddenly and he won them all over. I can remember them raving about the place, and of course the "press" has been friendly ever since. Walt Disney was a magnetic personality. It was just unbelievable the way he could sell somebody on something!

THE "E" TICKET: Why do you think that early Disneyland was so successful?

Two similar pictures taken in Ollie Johnston's backyard patio area, with the tracks to his La Canada Valley Railroad in the foreground. To the right, Walt Disney shows envious enthusiasm as he operates Ollie's steam locomotive #515, with a trainload of friends along for the ride. To the left, 45 years later, Ollie duplicates the timeless scene. This time he's at the throttle instead of behind the camera, with the same yard and patio, track and locomotive.



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OLLIE JOHNSTON: I think that our pictures made the Park there at the start, with Fantasyland's dark rides and **Storybook Land** and all of that. Then, gradually, attractions like New Orleans Square and other additions became important for one reason or another later. But I really think that at first, the Park's success was because people tied it in with our pictures. Here was something that they already knew, and they would say, "Gee, I want to get in and see what this **Snow White** ride is like."

THE "E" TICKET: Were you with Ken Anderson and others who brought those film images into Fantasyland?

OLLIE JOHNSTON: They were the guys that did it. You know, I was an animator and being an animator is a tough job (laughter) ... you can't do much else. And to satisfy Walt was even tougher. Walt's idea was to pay you to do excellent work and you were supposed to come up to that. If you did something over and above that, then you might get a compliment, or maybe a raise … maybe. But he always expected excellent work of me. You didn't often run into animators getting involved in other things, because of the concentration animation demands. Ken Anderson went back and forth between the Park and films, but he was a concept artist and story man. He'd do initial story ideas and make sketches for characters and locales like an Art Director for a live action film. Walt would see these drawings and say, "Yeah, let's develop this section here and see if we can't get something." That's why Ken was ideal for sketching things up for Disneyland.

THE "E" TICKET: What was it like working with Walt Disney during that 1954/55 time frame?

OLLIE JOHNSTON: Well, I was working in Animation at the Studio, but I'd go out every noon and walk around and see what they were doing. They had a mock-up of the Toad ride in a sound stage, and I'd walk through that. I would look at stuff being built on the locomotives, and on the steam boat. Everything was being done at once in all the sound stages. Walt would come by lots of times when I was looking around and he'd want to talk about it, and about how things were going to be. He used to come down into my office when he was working on his backyard railroad. Half the time he was concentrating on something so he didn't want to be bothered up in his office. He wouldn't talk an awful lot, and I didn't know whether to talk to him when he was quiet or how to handle it. He was thinking about how he would finish up something on the cars or engine for his Carolwood Pacific.

One time I was out there in the Studio machine shop. This was when it was in a little bungalow by the gate. I was working on a Saturday with Walt, machining one of the switches for my La Canada Railroad. Walt was there doing something on his cattle car, and he said to me, "You know, I've got to have a new project all the time." I remember that, and it was so true. That's why Disneyland was such a satisfactory project for him, overall, because there was always something new.

Walt was so busy on live-action pictures, *Mickey Mouse Club*, the television show and the Park ... we could hardly get him into a meeting for *Sleeping Beauty*. We spent four and a half years on that film and that's about twice as long as usual. It was because we couldn't get him to decide what he wanted us to do. He was afraid he was making it too much like *Cinderella* or too much like *Snow White* and it was difficult to get him to okay anything. That was a very

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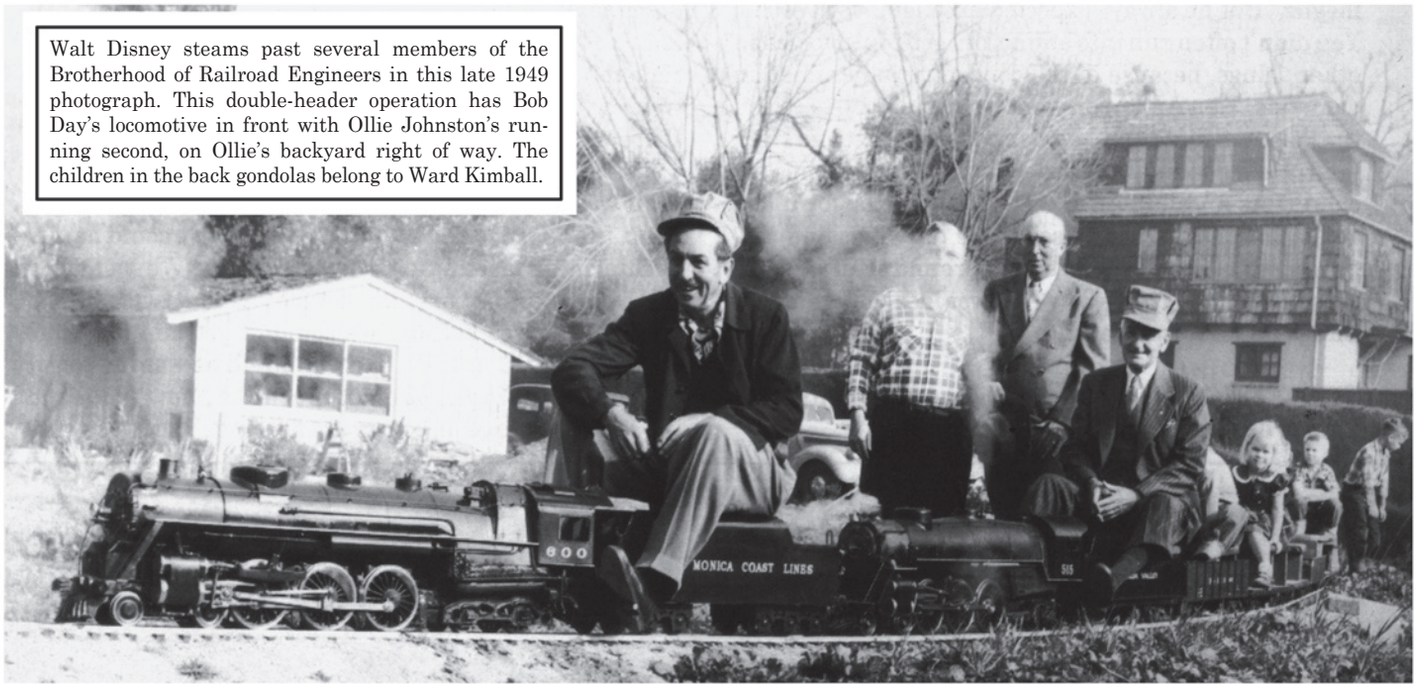
trying time, and to me it shows in the picture ... and from then on we worked less and less with Walt. During the thirties and early forties, making cartoons was a hobby for Walt, not a job. He spent 16 hours a day on them and they were on his mind every minute. He would have continued that way right up until America's involvement in the War cut him off, if it hadn't been for the fact that we didn't make money on *Pinocchio*, *Fantasia* or *Bambi*. His attitude gradually became more one of concern than of creativity. He was very creative through *Pinocchio*, *Fantasia* and the early stages of animation on *Bambi* but then during the last half of *Bambi* he was so worried about money that he didn't think he could finish the picture. Everybody was busy listening to the radio ... to William L. Shirer and Edward R. Murrow ... Hitler was moving through Europe and we lost 40% of our business. In this sense, Walt was cut off right at the height of his powers when the War started, just as he had done his finest work. The animation that the Studio did before the War, especially *Fantasia* and *Pinocchio*, was what made this the art medium of the century, in my opinion.

there were more people and he was more divorced from the films themselves.

That period will probably never be touched again, because there will never be another Walt Disney. I think that the guys at the Company now are doing something no one else will touch either, because they're heading into what they can do best. I'm sure Walt would be happy at how well these current pictures are succeeding. All the new pictures are doing great, and ours are on re-release and on cassette and they've made "billions" on our old pictures.

THE "E" TICKET: We'd like to ask you what it was like back then, railroading with Walt.

OLLIE JOHNSTON: You mean when he started with his trains, back in the late 40's? Well, Ward Kimball came into my office one day in December and said, "Hey come on upstairs ... Walt's got a Lionel train up there, and he's gonna give it to Roy Junior for Christmas." We went



Walt Disney steams past several members of the Brotherhood of Railroad Engineers in this late 1949 photograph. This double-header operation has Bob Day's locomotive in front with Ollie Johnston's running second, on Ollie's backyard right of way. The children in the back gondolas belong to Ward Kimball.

At the time I started building my 1-inch scale engine, things were not all that sure at the Studio. I wondered about putting money into it, because that was before we got back into the animated full-length features. It was difficult at the Studio during the War, and Walt had an awful time surviving that. The labor problems came in 1941 at the same time the War was affecting us, and it was very serious. Then when we unionized, we got a different relationship with him because you can't work the same way. I didn't notice much of a difference, but I had been fortunate enough to know him before all of this happened. New people coming into the Studio did not have the same opportunities to know him. He came to know me through my work. It was harder to do that, once

up there to a room just off of Walt's office. While we were looking at the stuff, Walt came in and said to me, "I didn't know you were interested in trains." I said, "Yeah ... I'm building a backyard railroad," and he said, "Hey, I always wanted a backyard railroad!"

A week or two later he called me up and wanted to see what I was doing with my locomotive. Walt and I visited my machinist in Santa Monica (Lawrence E. Hiney) who was working on my engine. The chassis was complete and the wheels were turned at that point and Walt came out there three or four times to observe what we were doing. In the meantime he had started working on plans for his track as part of the new house he was building.

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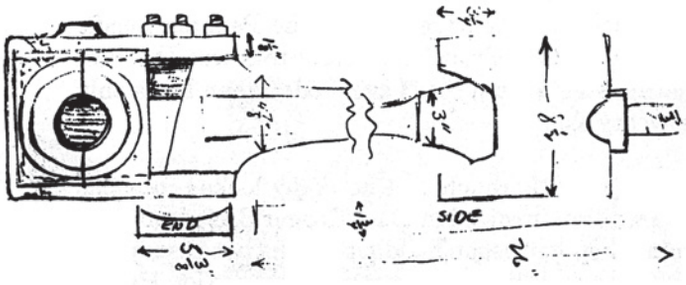
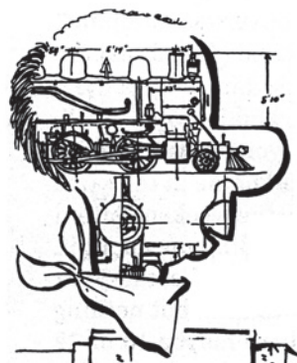
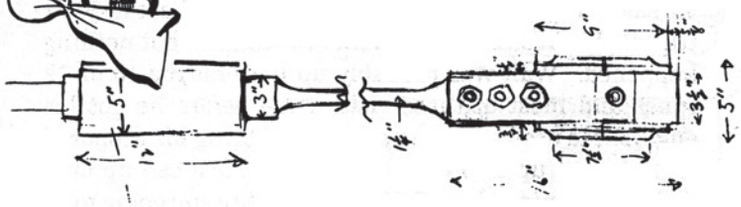




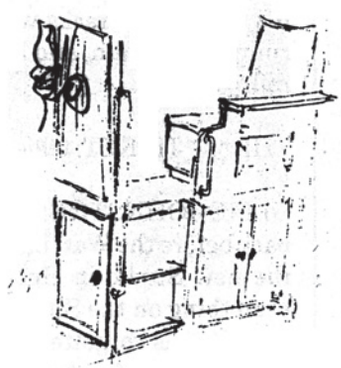
Artists can get trains on the brain as this self-caricature by Ollie illustrates. Here are some train component sketches he did for his Porter full-sized mining engine, and some humorous drawings of himself, his family and his trains done for Christmas cards over the years.



There was a guy named Dick Jackson, who had a train out in Beverly Hills, and he was really the forerunner of all these railroads. He had a 1" scale operation, the same as mine. One day we were out at Jackson's house ... Dick was there and Kimball was there. Walt, Kimball and I were talking, and Walt asked me, "How much money do you think you've got in your engine, now?" And I said, "Oh, a couple of thousand." Kimball said, "You must make a lot of money ... where do you work?" (laughter) Walt just went on like he never heard it. He was too smart to ever recognize anything like that.

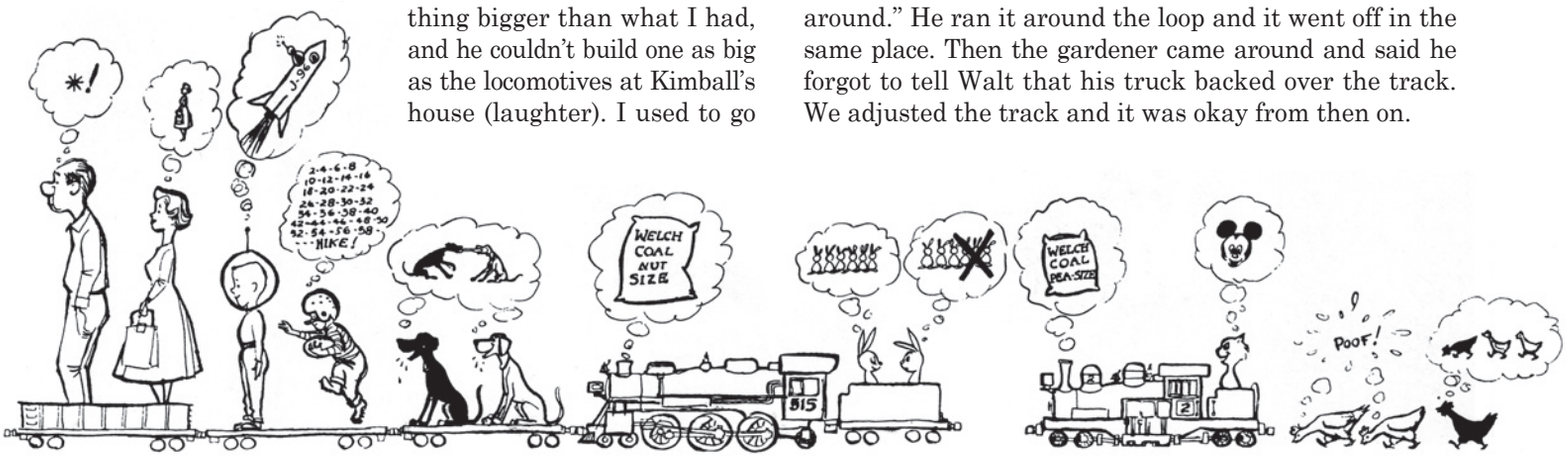
Dick Jackson had built and installed all these wonderful model structures out there at his place in Beverly Hills. He had this beautiful old 1" scale depot, with every shingle on the roof just perfect. It had a sign on it that said, "PLEASE DO NOT TOUCH." One day Walt and I were there and Walt reached out and started handling something on the depot. As Dick Jackson came up to us Walt quickly pulled his hand back but Dick reassured him saying, "Oh, that's only for mortal hands..." Walt thought the world of Dick, and later he gave me, Ward Kimball and Dick Jackson passes to the Santa Fe and Disneyland Railroad, when it opened. Ward and I were the only ones from the Animation Department as far as I know, and he also made us Vice Presidents ... well, it was "honorary." After Walt died, Lilly sent out new passes for a couple of years and then finally included a note that this would be the last one and it was good indefinitely. I still have it somewhere.

Walt finally selected the size engine (1.5 inches to the foot) for his backyard and started working on it in the Studio machine shop. I think that Walt wanted something bigger than what I had, and he couldn't build one as big as the locomotives at Kimball's house (laughter). I used to go to the shop and see what he was doing. Walt was building the headlight and caboose himself. He had a guy out there who did all the patterns for the locomotive and Ed Sergeant did the drawings up to a point. Walt finally had Roger Broggie take over and it turned out to be a beautiful locomotive.



THE "E" TICKET: Roger Broggie told us the story of how Ed Sergeant rolled the Lilly Belle over on its side during the first steaming at the Studio.

OLLIE JOHNSTON: Yes, that's what I'd heard. And I ran it off the track at Walt's place, on the Carolwood Pacific. I've got a nice photo of that, and Walt said, "Crime does not pay!" when it happened. It was on that good stretch of track, just after crossing the driveway (see map in Issue #10) and the locomotive went off the track and really startled me. Walt came running over and said: "Well ... you were going too fast!" and I said, "I wasn't going too fast," and he argued with me about that. I shouldn't have argued but I did, and he got pretty upset with me and said, "Well, according to our standards you were!" Then he said, "Well, let me take it around." He ran it around the loop and it went off in the same place. Then the gardener came around and said he forgot to tell Walt that his truck backed over the track. We adjusted the track and it was okay from then on.



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Later, Walt told me that the locomotive was "limping" when he took it around. I looked at it and I found that the spring rigging had come loose. I told him to give me a shingle nail and I'd fix it, and I did, and he said, "Well, you're a very good mechanic, but you're still a lousy engineer!" ... and he had derailed his engine in the same place! (laughter) He visited me here the weekend after I derailed his locomotive and he was kidding me about it. He said, "Hey... something better go wrong here on your track!" He had his movie camera with him, but nothing happened. Walt was probably up here maybe 10 or 12 times and most of these visits were before he got his engine. He used to come up here, and bring his proposed track layout up to me and show me. He'd call up on a Sunday morning about 8:30 and say, "Are you going to be around?" and he'd come over with a blueprint and show me where the tracks would go. After that he was busy running his train, and he'd invite me out there to see his railroad.

THE "E" TICKET: Ollie, how does this lead to Disneyland?

OLLIE JOHNSTON: Well, Disneyland was really born back before the War, in the early stages after we moved to the new Studio in Burbank. Walt talked about doing something on the Studio lot, then came the War, and all of that was forgotten, and then he built his backyard railroad. The fun he had with his train made him begin to see possibilities. Once his enthusiasm with the backyard railroad was wearing off he started looking around the Studio lot again. He once told me he was thinking of the locomotives that were used at the Panama Pacific Exposition in San Francisco. Now this was the first miniature steam train that I ever rode, when I was only three years old!

Walt was very thorough and he really looked into this stuff. I was not involved in that. Roger Broggie and his machine shop staff began building the first two Disneyland locomotives, and Dick Jackson was out there a lot. He lent Walt a lot of books to study, and old encyclopedias that pictured railroad cars. Ward Kimball helped a lot with the engines and their appearance, and he had a good sense of design. Jackson knew all the things to watch for in building a steam locomotive because he had built his own.

I've always loved trains. As a boy, my parents didn't drive and so we always traveled by train. I used to love to sleep on the train ... I liked everything about them, especially the sounds. I liked anything on rails, and I used to ride the streetcar that came right past our house in Stanford, right by the University.

THE "E" TICKET: Does Main Street at Disneyland capture some of that?

OLLIE JOHNSTON: Main Street is a lot like Palo Alto was when I was growing up. I can't take any credit for Main Street, or any other planning done for Disneyland. We animators can take some credit for the fact that Walt used our animated pictures as inspiration for the rides in Fantasyland. I worked on the *Mr. Toad*, *Peter Pan*, *Snow*

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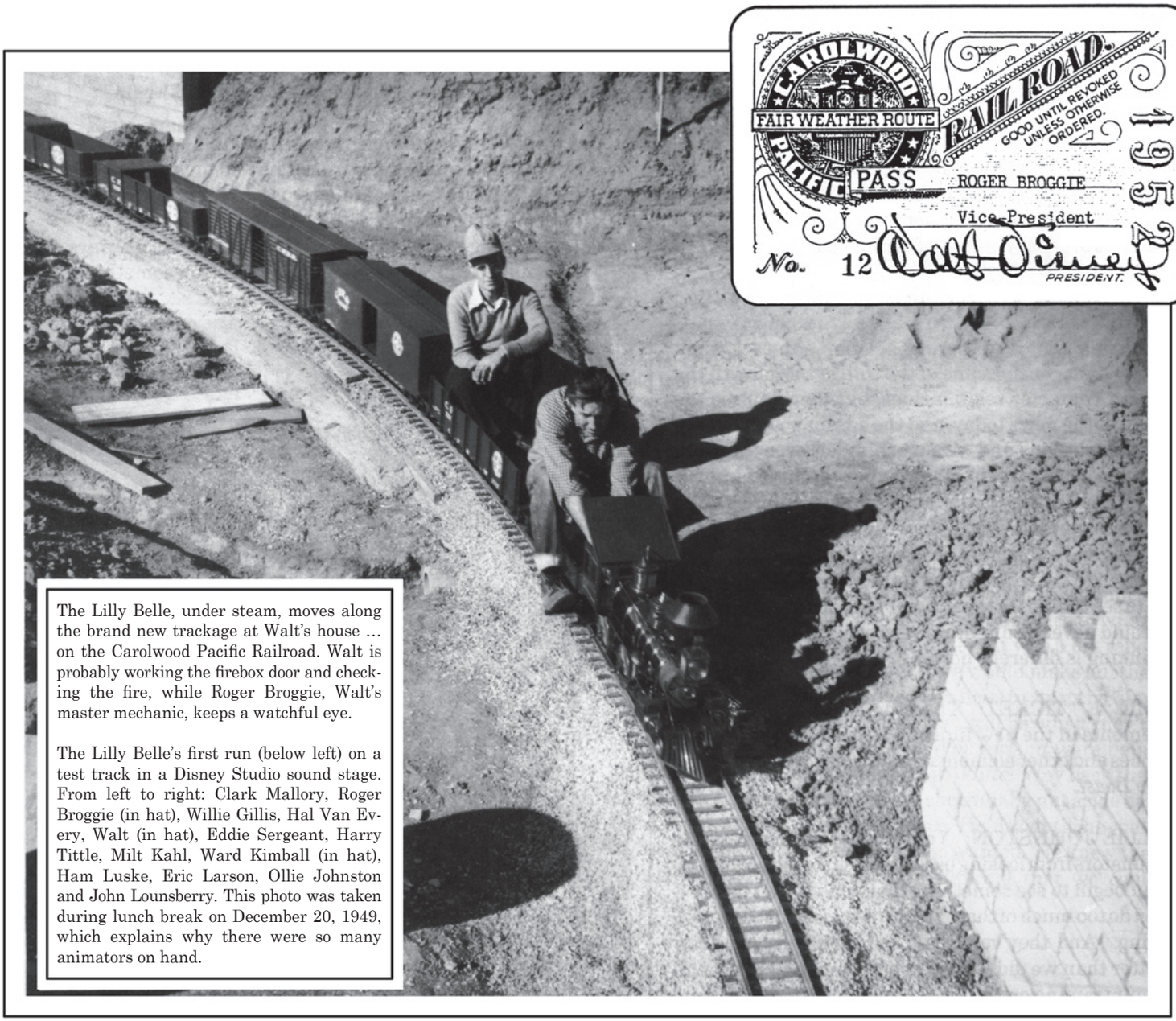

The Lilly Belle, under steam, moves along the brand new trackage at Walt's house ... on the Carolwood Pacific Railroad. Walt is probably working the firebox door and checking the fire, while Roger Broggie, Walt's master mechanic, keeps a watchful eye.

The Lilly Belle's first run (below left) on a test track in a Disney Studio sound stage. From left to right: Clark Mallory, Roger Broggie (in hat), Willie Gillis, Hal Van Every, Walt (in hat), Eddie Sergeant, Harry Tittle, Milt Kahl, Ward Kimball (in hat), Ham Luske, Eric Larson, Ollie Johnston and John Lounsberry. This photo was taken during lunch break on December 20, 1949, which explains why there were so many animators on hand.

White and *Alice in Wonderland* cartoon films ... but not on *Dumbo*. And those rides at the Park were influenced by the work that I and others did at the Studio.

THE "E" TICKET: It does seem that you and Ward Kimball and the other "railroaders" were an important early influence on Walt. His love of steam trains became one of the main motivations for developing Disneyland ... one of the biggest personal layouts of all time.

OLLIE JOHNSTON: Personally, I used my train hobby as a way to forget work. I think that trains were a big part of Walt's life when he was growing up. I know that he, like I, grew up riding them, and enjoyed them, and loved the sounds of them. You know, the steam locomotive is the most human sounding piece of engineering you can have. They're very alive, and I'm sure that Walt thought about this too. I think that trains were always very important, and it's why they seem to dominate the Park. They're the first thing that you see when you approach Disneyland and the other parks, and they're always steam locomotives because that's what Walt grew up with. The fact that he went to the **Monorail** shows how his interest had expanded to other phases of railroading. And there was the old **Mine Train**, and for a while he had the **Viewliner Train** in Tomorrowland. Oh, by the way, did you know that I got all those old railroad ties, when they tore up the Train of Tomorrow? All eleven hundred of them. That's how I first started my 3-foot gauge railroad down there in Julian. Mickey Clark, who was then the Vice President of MAPO, made the arrangements for me. They were five feet long and perfect for my narrow gauge plans. My "speeder" was also originally at Disneyland. It's a little Fairmont 3-foot gauge speeder, originally bought for the Park and for some reason it didn't suit their purposes so it was sitting out there in the parking lot. Walt had apparently given it to Kimball, and he didn't ever need it on his Grizzly Flats Railroad, either. I found out about it and

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asked Ward if he'd lend it to me so I could lay my track. I could haul my 20 pound rail on the running board. It's a one cylinder, two cycle railcar. It makes a "pop, pop, pop" sound and, incidentally, we used the sound it makes for the butler's motorcycle in *The Aristocats*.

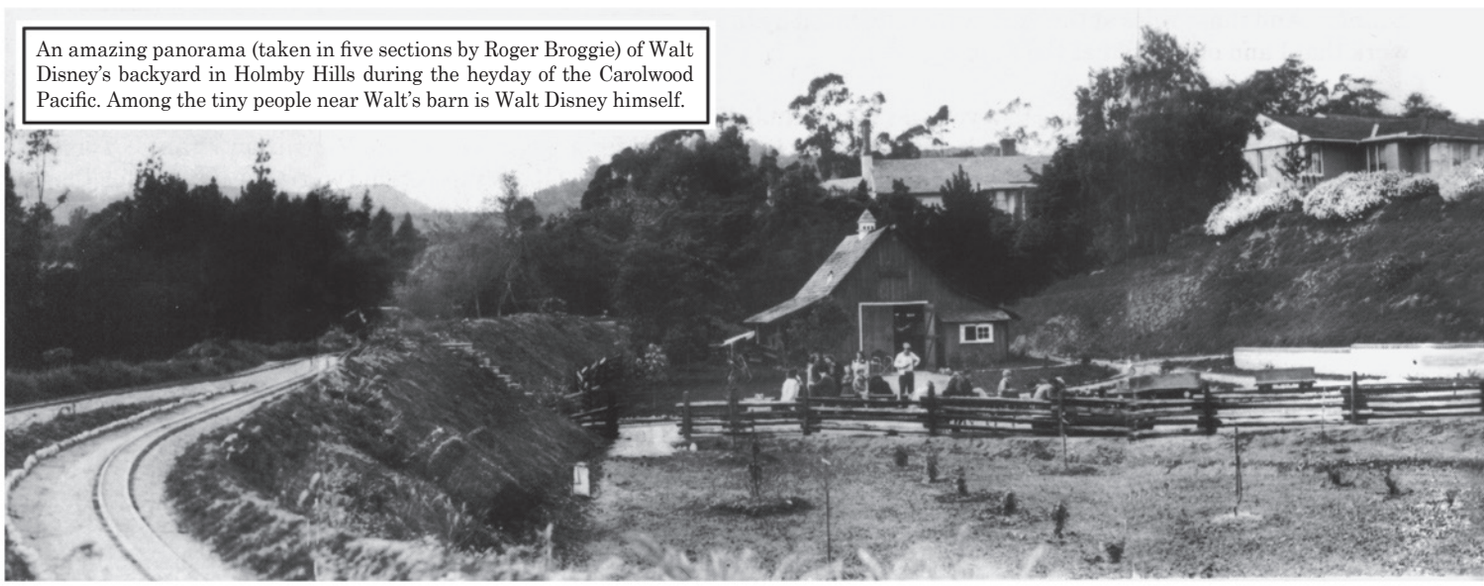
THE "E" TICKET: You and Frank Thomas have completed what may be the four finest books ever done on animation. How would you compare the current highly successful Disney animated features to the original Disney classics?

OLLIE JOHNSTON: I think they're doing what's necessary for today's market. Sometimes I think they're not getting some of the things we got with the slower character relationships, but then you see the stuff on the news today, and the ads for action movies with explosions and cars crashing all over the place and you begin to realize that the pace of entertainment is different. They go for all these action things and I think Disney is taking the right approach now. They're getting the audiences, obviously, and they'd be hard pressed to get them with another *Bambi*. People will go to see the old, original *Bambi*, because we did it, and it could never be duplicated the way we did it. But the thinking is different now.

THE "E" TICKET: There do seem to be familiar elements in the new films. We're sure we saw Brom Bones and other elements from *Ichabod* in *Beauty and the Beast*.

OLLIE JOHNSTON: Yes ... but we discourage the animators from looking back, because that's the trouble. You begin to see something that you've seen before if you do too much of that. We want them to do their own thing. And they've got a lot of guys that can draw better than we did. They've been trained. We got all of our training on the job. I had one year of Art School before I went to Disney. Now they've got four years at Cal Arts and some other art school and they've read all of our books (laughter). "The Illusion of Life" is the animator's bible now, but we had no books to read back then.

I was working on *Jungle Book* when Walt passed away. I was in on the last meeting that he had on *Jungle Book* and he died a few weeks later. I saw him after that meeting, but never to actually talk to him about anything. Things changed quite a bit after that. We'd always been able to call Walt in if we were stuck on something,



An amazing panorama (taken in five sections by Roger Broggie) of Walt Disney's backyard in Holmby Hills during the heyday of the Carolwood Pacific. Among the tiny people near Walt's barn is Walt Disney himself.

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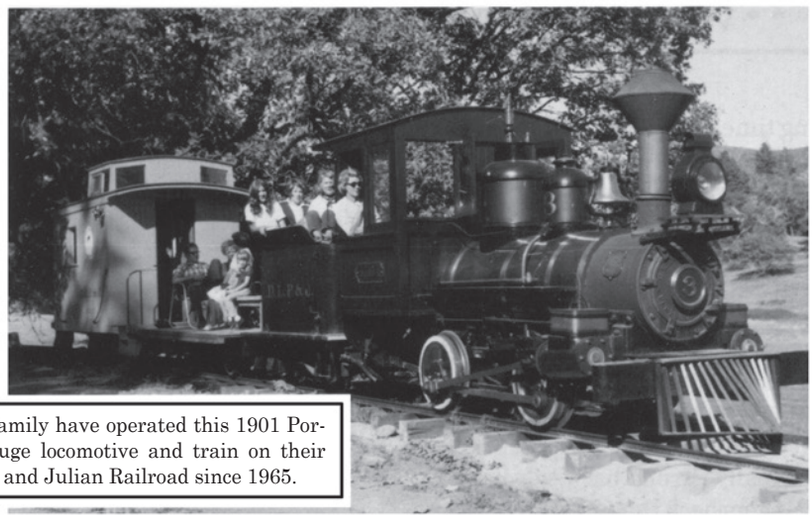
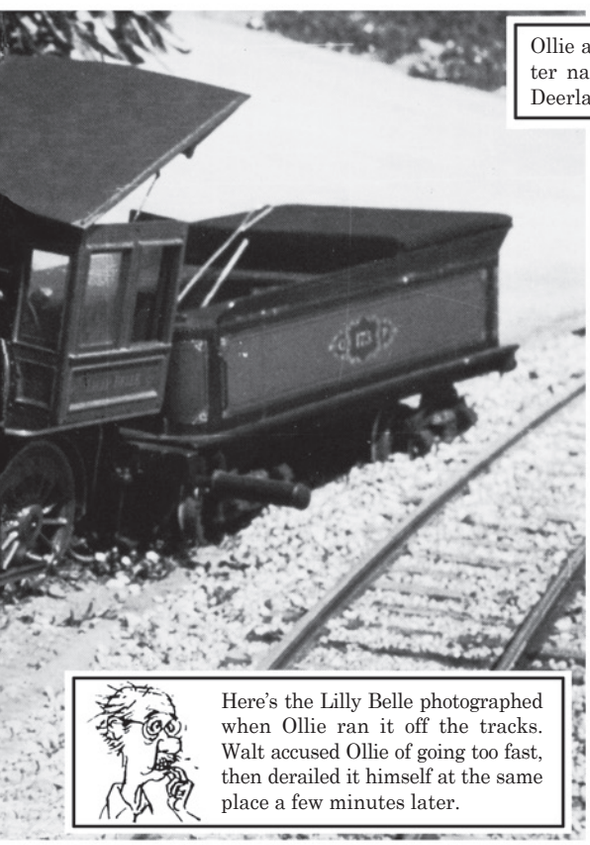
and he always seemed to have a new way to go which would capitalize on the best parts of what we were trying to do. Then we didn't have him anymore ... but Woolie Reitherman was a great director and producer, and so it worked out very well. We tried not to ask ourselves, "How would Walt do this?" We knew we had a lot of that instilled in us ... we just tried to make the best picture we could make.



Ollie and his family have operated this 1901 Porter narrow gauge locomotive and train on their Deerlake Park and Julian Railroad since 1965.



Here's the Lilly Belle photographed when Ollie ran it off the tracks. Walt accused Ollie of going too fast, then derailed it himself at the same place a few minutes later.

THE "E" TICKET: In 1955, once it became obvious that Disneyland was a big success, how did the climate change around the Studio?

OLLIE JOHNSTON: Well, it was a great feeling, because it took the pressure off. Once the Park opened, there wasn't anymore financial trouble at the Studio. Walt used to say, "I've got to get this place to where we don't just depend on the next picture all the time." It was a big relief, because before Disneyland we'd always wonder if we would make another film, and that can be a tough way to have to live. You have to start the films so far in advance you have no idea what the market will be when they're finished. For instance, *Peter Pan* and *Alice in Wonderland* were being worked on at the same time we were making *Snow White*. Way back then Walt couldn't get what he wanted and they were continually put aside and he'd bring them out again and put them aside again. He'd wait till he could put somebody on them that would give him what he wanted. He knew that he had to have really good entertainment ... the kind that we could understand, and what he thought his public wanted.

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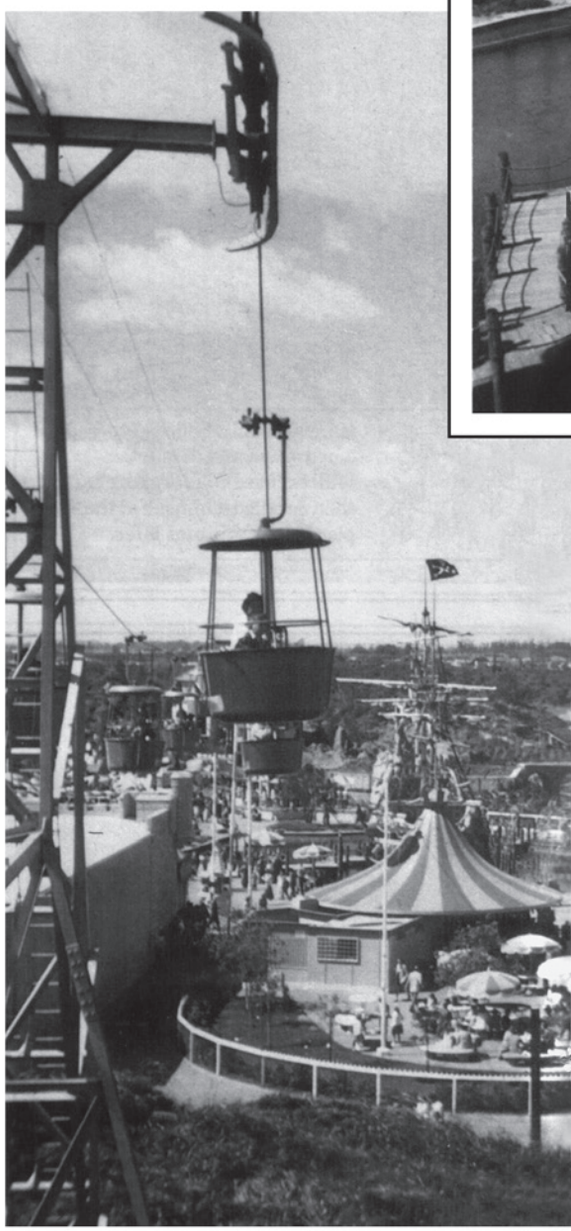
* * * VINTAGE VISITS * * *

Long time subscriber and Disneyland enthusiast Guy Thorpe provided this issue's beautiful Vintage Visits photographs. These nicely composed scenes were taken in 3-D by Guy's father, Richard Thorpe. Guy writes, "In October of 1957, Mr. & Mrs. Richard Thorpe and their two daughters Linda and Joanne, drove to Disneyland in their '55 Dodge station wagon. They said that their first view of the Magic Kingdom really turned back the clock and gave them back their childhood. Trees that are now forty or fifty feet tall were just saplings, and so much of Disneyland was yet to be completed. The children, who are now adults, feel that they grew up at the Park and it's still their favorite place to be. Their homes are filled with photos of family visits to Disneyland, and there will always be many happy memories such as the ones featured in your wonderful publication."

These pictures capture many details of interest, including the unfinished **Tom Sawyer Island**, the **Skyway** pylon on Snow Mountain, a pre-**Alice** Fantasyland and the **Pack Mules** crossing a wooden bridge on Rainbow Mountain. We've reproduced both frames of the original 3-D **Pack Mule** slide so that you "free-viewers" out there can use your skills to really view it in depth.



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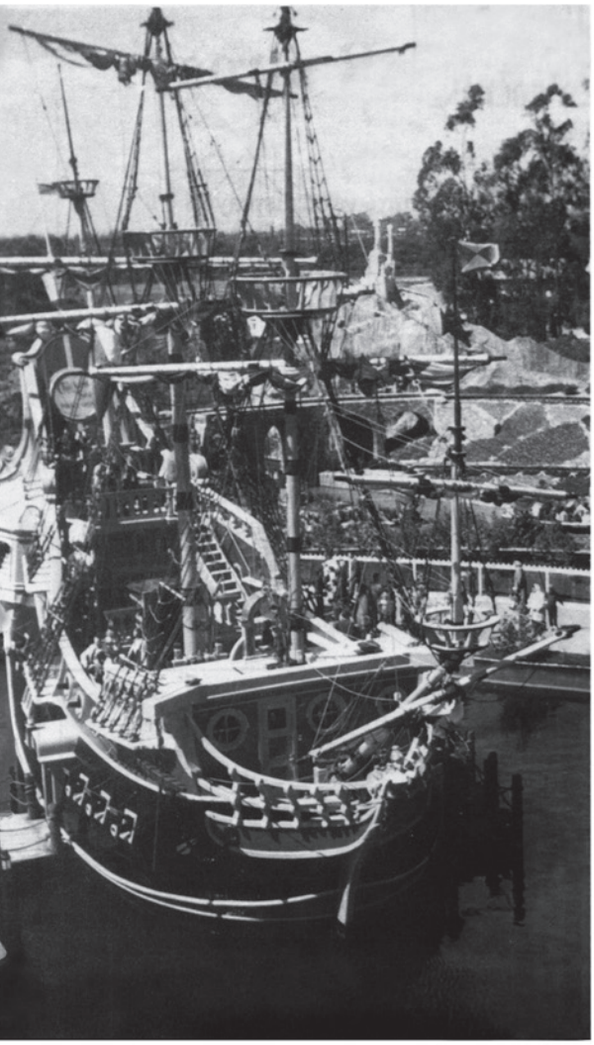

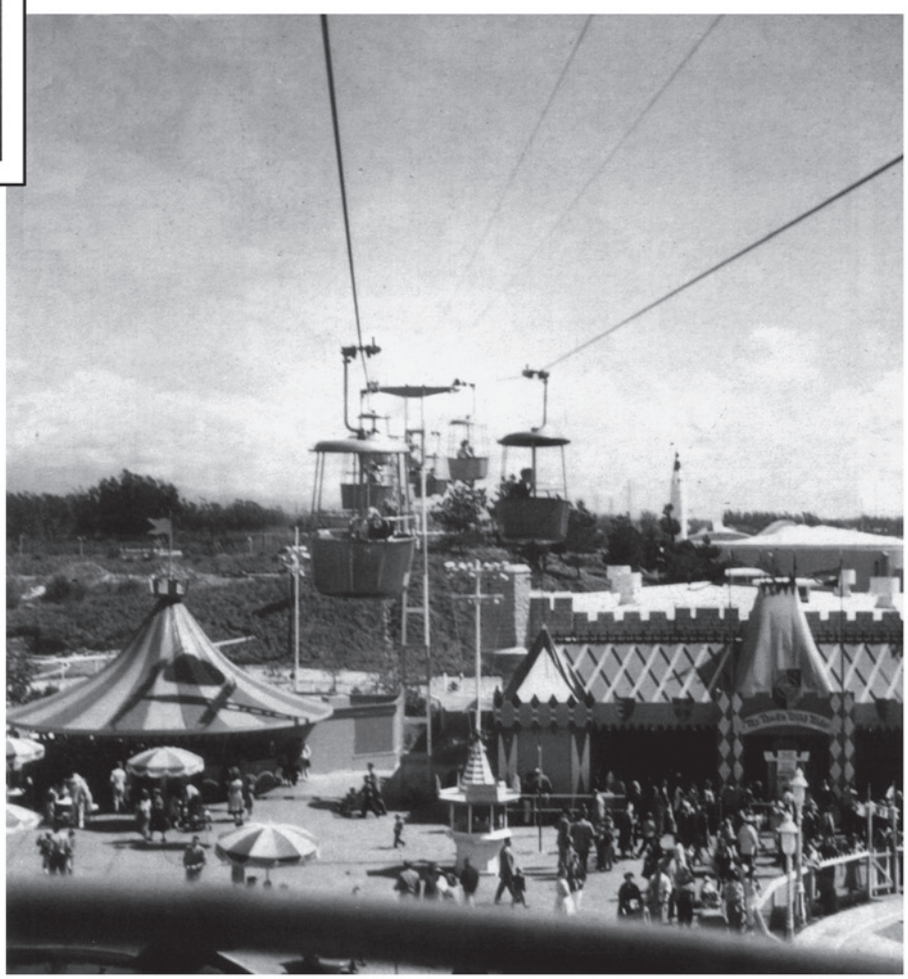

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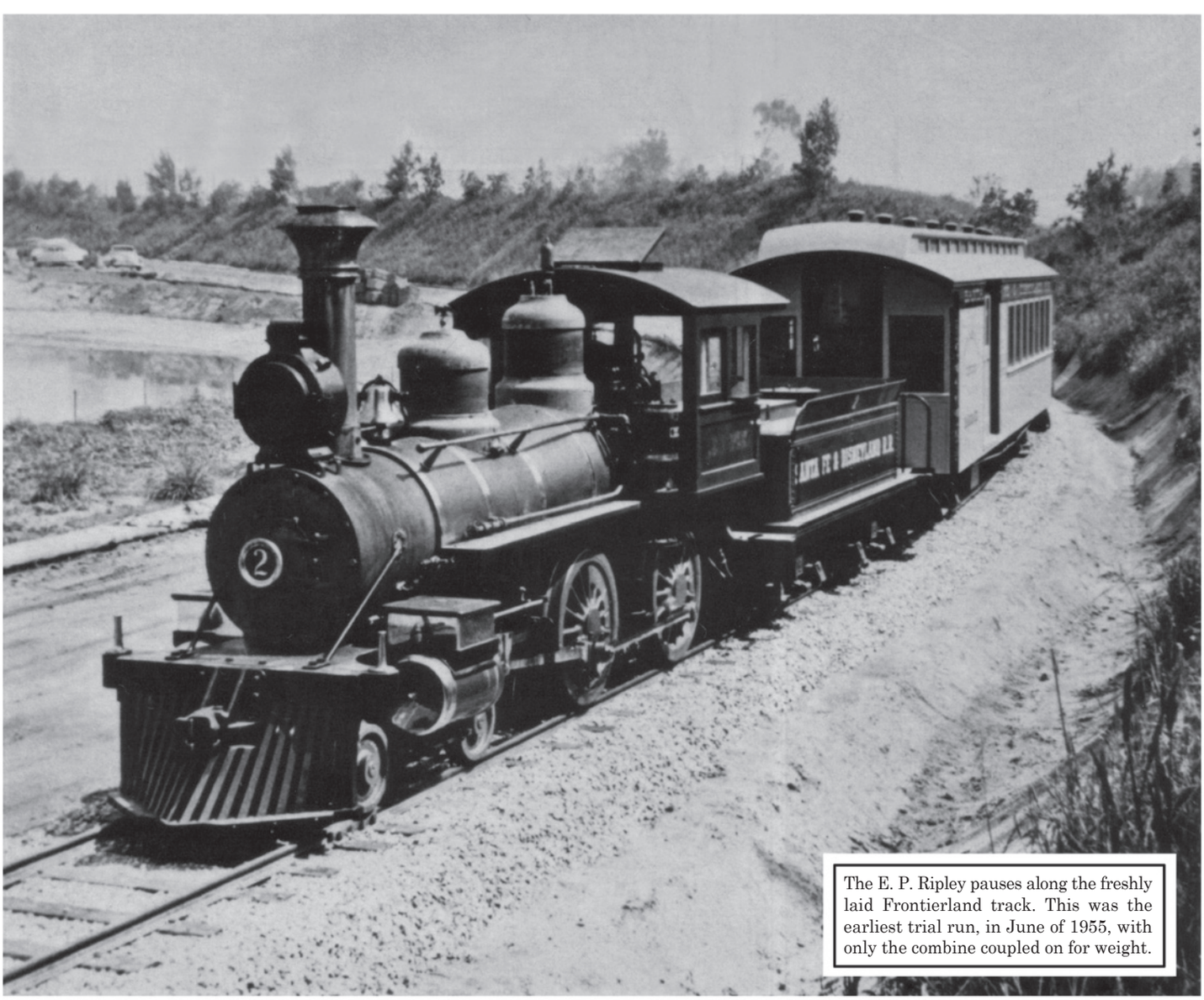
Santa Fe and Disneyland Railroad

"...what happened to the Carolwood Pacific train? I still have it. I'm going to get it repainted and displayed in a glass case at the SF&D station. That's only right, since it spawned the busy little railroad here in Disneyland, and somehow is tied up emotionally with my boyhood experience as a news butcher. Yes, in one way or another I have always loved trains..." - Walt Disney - "Railroad Magazine" October 1965

The idea that Disneyland was created, in part, because of Walt's long-time interest in steam trains was explored in our first two segments of this story. This time, in part three of "Walt Disney's Live Steam Legacy," we describe Walt's most completely realized railroading activity. Unlike his earlier personal efforts, he shared these experiences with all of us at his Park in Anaheim ... his original Santa Fe & Disneyland Railroad.

The magnificent trains at Disneyland, with their authentic steam locomotives, differ from other Disneyland attractions because they are constantly visible throughout the Magic Kingdom. Walt Disney designed his Park so that in each land, vantage points exist that showcase the colorful locomotives as they proceed around Disneyland's perimeter, dozens of times a day. Walt made sure that the steam trains send a magical message to us, even as we



The E. P. Ripley pauses along the freshly laid Frontierland track. This was the earliest trial run, in June of 1955, with only the combine coupled on for weight.

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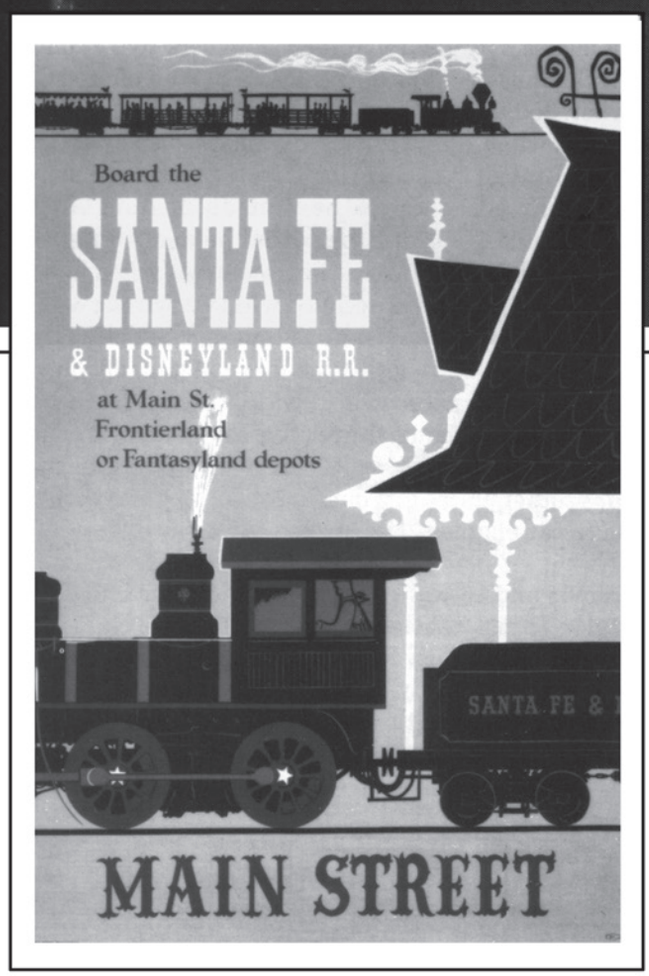
leave our parked cars and hurry toward the main gate, our day at the Magic Kingdom already begun. Later, in line for the **Haunted Mansion**, we watch enthralled as one of the four powerful locomotives "blows down" a roaring plume of sideways steam while in Frontierland station. We're surprised how well the sparkling bright locomotives fit in as they thread their way through the mechanical motions of Fantasyland's **It's A Small World** ... and how correctly they contrast the past with the future in Tomorrowland on their way to the dark dioramas beyond. The hollow "chuff" of steam exhaust, the soft tone of the bell as the train rolls into the station, the locomotive's whistle blowing twice as it pulls away ... these pleasant sounds form a background to our other activities regardless of where we are in our favorite theme park. Walt Disney had confidence in the receptivity of Park guests to these historic and fascinating steam trains. He's proven right every day as the trains of the **Disneyland Railroad** continue to attract an incredible 68% of all who visit the Park.



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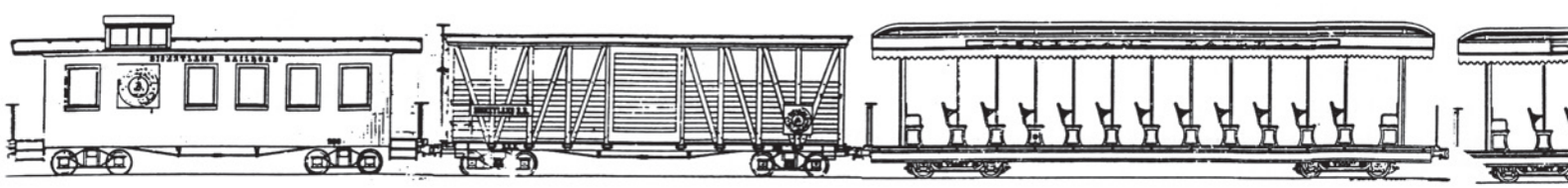
The first ride available to guests entering Disneyland was also the first attraction to be celebrated, back on July 17, 1955 ... Opening Day! Thousands of first-time visitors were on hand, along with three hundred specially invited guests, Hollywood celebrities, members of the press and dignitaries from the Santa Fe Railroad. Art Linkletter announced the first train to ever come around the bend into Main Street Station and, of course, Walt Disney was at the throttle. Brand new engine #2 (the E. P. Ripley) gleamed as it brought the bright yellow passenger coaches to a halt at the end of the official maiden run. Colorful bunting and miniature American flags flapped in the warm breeze, as the many VIP's (including Mickey Mouse, California Governor Goodwin Knight, Fred Gurley, president of the Santa Fe Railroad, and Mr. E. P. Ripley, grandson of the 1895 president of the Santa Fe) left the train, enthused by their first glimpse of the new Magic Kingdom. After the welcome ceremonies, this first group of disembarking passengers moved down the steps to Main Street where a military color guard stood at the ready, and where Mr. Disney would soon present his first theme park to a national audience. A squadron of military jet fighters roared overhead, lending the occasion a feeling of 50's formality.

A rare candid shot of Walt Disney, taken as he inspects a railroad car interior at Griffith Park with Roger Broggie (at left) and a Griffith Park employee. Broggie described this scene, "That's when Walt decided that he'd go for 3 foot gauge, with six foot doors ... and that's when I found out what a train was...

Disneyland's first two locomotives, the C. K. Holliday and the E. P. Ripley, were polished perfection on that day ... Walt Disney and his team had gone through quite an effort to get them there. Many decisions had been made, and lessons learned, since Walt first completed his Carolwood Pacific backyard railroad five years before. His visits to various museums and operating railroads led him to select the 5/8ths scale, 3 foot narrow gauge size for his equipment. He had talked with owners of smaller trains, including an 18" gauge (18 inches between rails) railroad where five locomotives were for sale that had once run on Venice Pier. Walt offered Casey Jones, the owner, $50,000 for them and was turned down. This turned out for the best when, after seeing the trains on display at Griffith Park, and Ward Kimball's collection of narrow gauge equipment at the Grizzly Flats Railroad, he realized he wanted something larger. At one point, Walt related to Roger Broggie that he was "trying to get away from the 12 inch 'zoo train' that he used to see when he went to the local kiddie park. Walt was deciding what was wrong with amusement parks, thinking about ride capacity and availability of equipment." Ward Kimball remembers that "this railroad was Walt's baby ... he was going to have a real railroad with steam ... and they would look full size. If you look at a narrow gauge locomotive like mine on three foot track, the track looks narrow. But with 5/8ths scale the locomotives look like standard gauge. That was planned at that point ... the overhang, the relative comparison of engine to wheelbase was very realistic. Walt was very proud of those real working locomotives. There were no diesel engines inside 'em, putting around like at so many amusement parks. Those other places find out that steam engines with boilers cost money to maintain, so they strip all the tubes out and put in car engines..."

Friends and co-workers including Ward Kimball, Ollie Johnston, Roger Broggie, Jerry Best, Ed Sergeant, Dick Bagley, Dick Jackson and others formed the team of enthusiastic experts needed to bring the **Santa Fe & Disneyland Railroad** into being. Roger Broggie told us that, "Since we did Walt's Lilly Belle locomotive and had all the information on the trains already, we just took the drawings and blew them up for #1 and #2 at Disneyland. They were built at the same time, and the only difference was the style of their domes and stacks. One was a freight engine, and one was a passenger locomotive, but their 4-4-0 chassis were the same."



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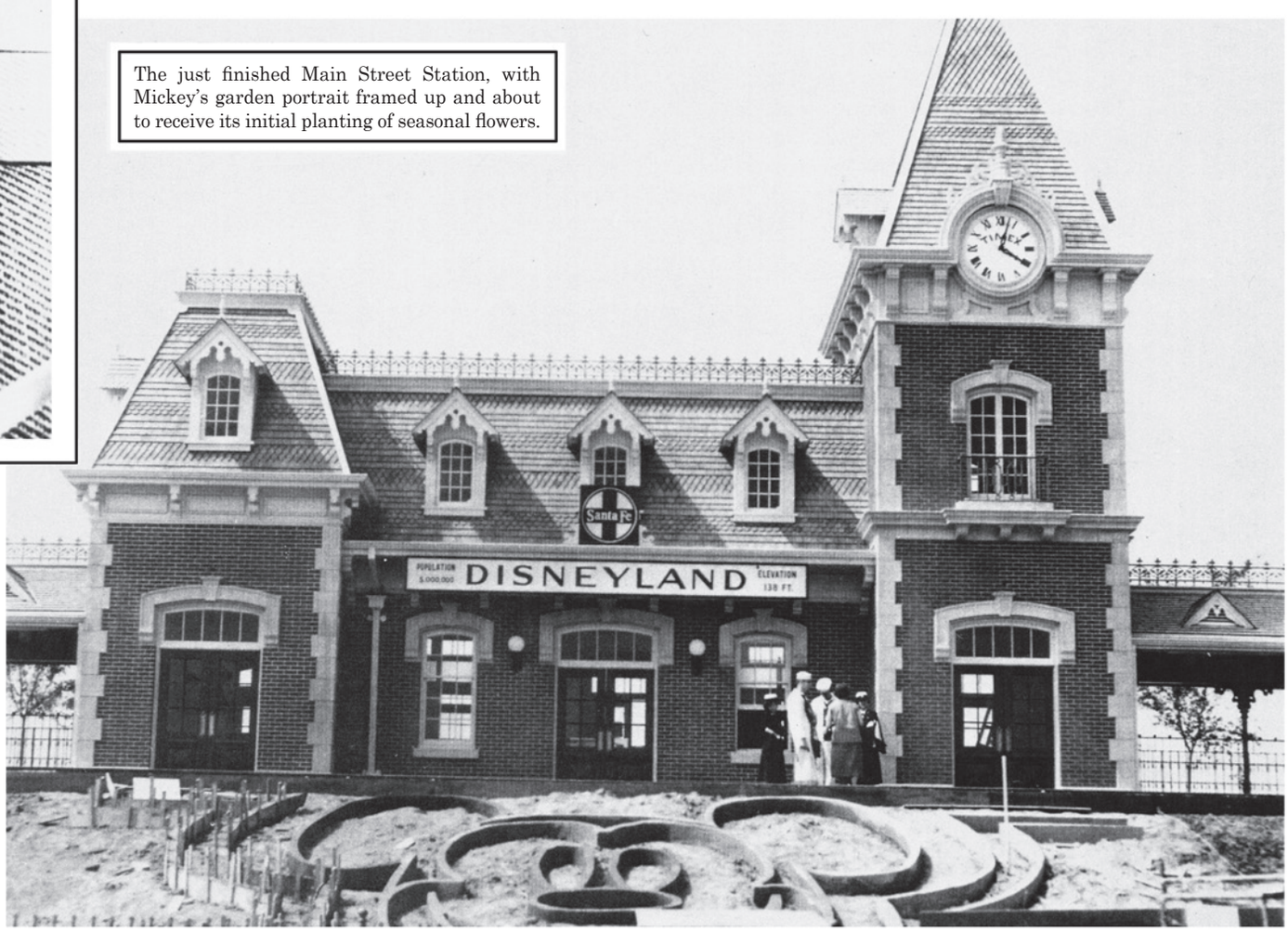
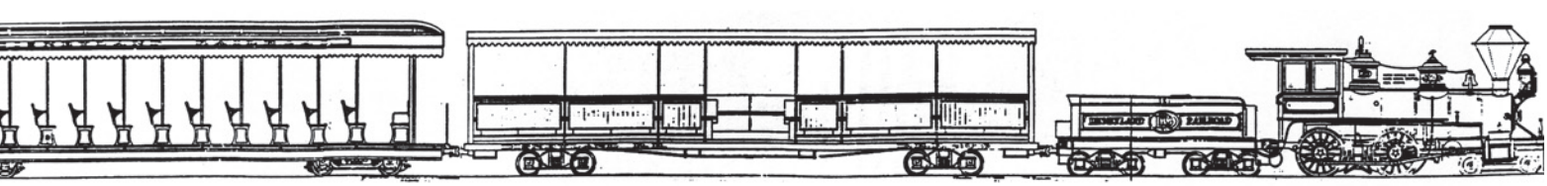
Disneyland opened with these two trains providing passenger service along its main line. Locomotive #1, the C. K. Holliday, usually pulled the 1885 style wooden coaches. This train, with windows and indoor seating, was known for awhile as the "Santa Fe & Disneyland Limited." The freight train originally provided "standing room only" in cattle cars but these were soon converted to open sided cars with bench seating. Veteran Disneyland locomotive engineer Jim Cashen tells us "the first freight train with the cattle cars was very unpopular until about an hour before closing ... then people, more than at any other time during the day, would crowd in like cattle in order to leave the Park." The original train ride featured unusually complicated and realistic operation. In the early years, guests could only board #1 at Main Street Station for an uninterrupted ride around the Park. An exciting part of this experience occurred when Engine #2, the E. P. Ripley, passed by on a parallel track pulling the freight train ahead and beyond the "Limited" on its way to Frontierland. The freight train provided service only at Frontierland station, and would in turn pause on a passing siding by the water tower, as the "Limited" went by. In this fashion, the two trains would "leap frog" each trip, and visitors were treated to a non-stop circular trip and an authentic trackside switching operation as it was done in the 1890's.

This picturesque two train/double track operation was one of the first elements to change along the Santa Fe & Disneyland right of way. The passing sidings were only slightly longer than the trains themselves and throwing the lever-operated switchtracks (as the train wheels cleared the "points")required very precise timing. These train movements caused a near-disaster on the Main Street tracks, just above the tunnels where people enter the Park. Roger Broggie described the incident this way: "Walt originally planned to have the two trains bypass each other at the Frontierland and Main Street stations.

The just finished Main Street Station, with Mickey's garden portrait framed up and about to receive its initial planting of seasonal flowers.





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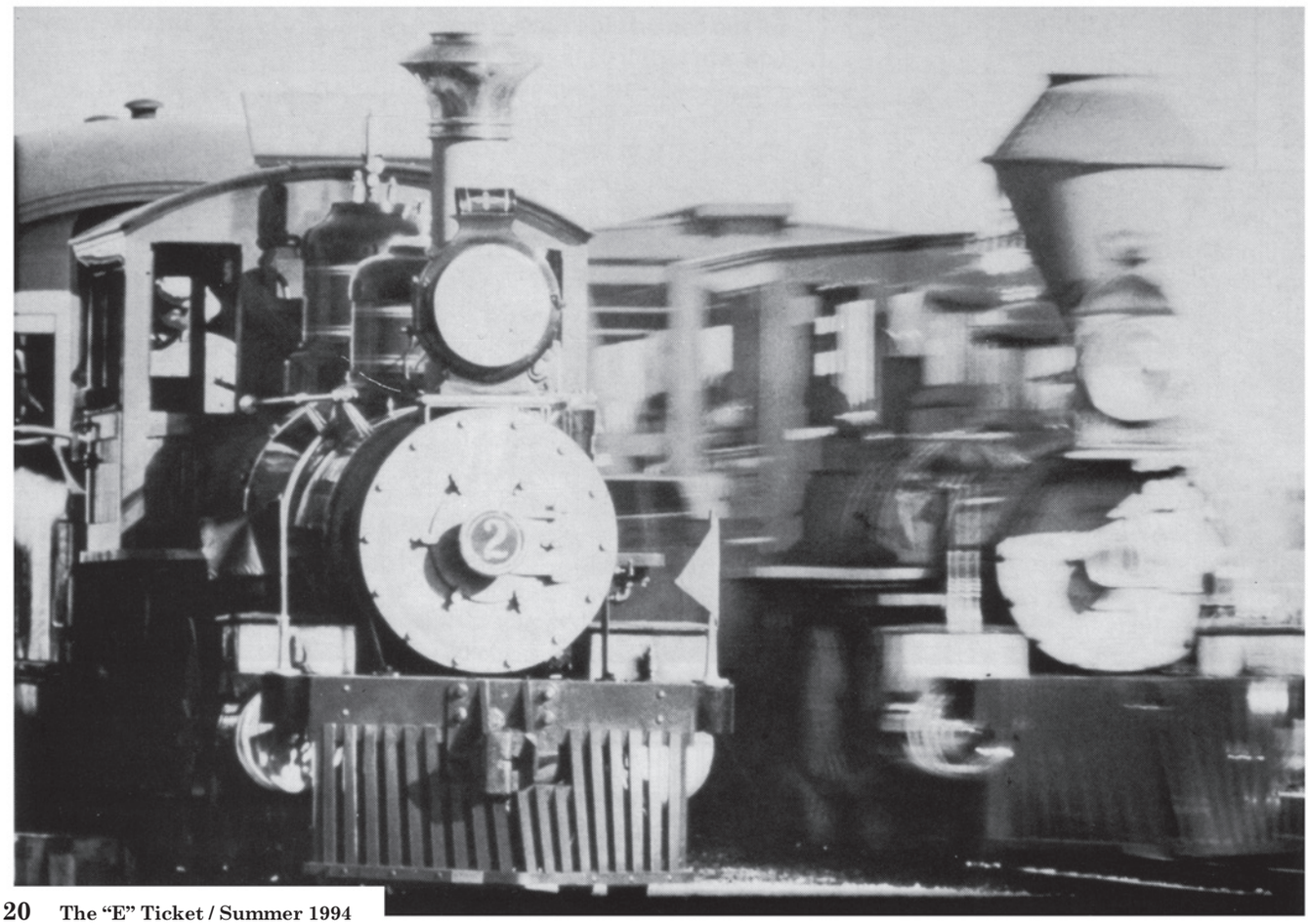
A few days after the Park opened, the brakeman on the end of the train threw the switch too soon, between the fourth and fifth cars of the train. The front of the last coach followed the rest of the train on the mainline, but its rear wheels went onto the siding. The car body went sideways, causing the rear of the coach to swing out over the people passing below, scraping along the concrete curbing beside the tracks. The brakeman that did this walked away from Disneyland and never came back." Although the passing sidings could be seen from the trains for many years, their use was discontinued. These changes would have come anyway, as locomotives #3 and #4 were added, with additional stops at the Fantasyland and Tomorrowland stations.

The **Santa Fe & Disneyland Railroad** underwent dramatic expansion in June of 1958, with the opening of Walt Disney's **Grand Canyon Diorama**. The new attraction, built with 306 feet of handwoven, seamless canvas and 300 gallons of paint, brought the scenic grandeur of the Grand Canyon to guests as they rolled through the new tunnel aboard the steam trains. Disney met the demand for seats aboard the trains with a third locomotive, the Fred Gurley, and a brand new train of five "Narragansett cars" (open sided excursion cars) designed for ease in loading and maximum enjoyment of the diorama. Walt was assisted in the ceremonies by Fred Gurley himself (Chairman of the Santa Fe Railroad), 96 year old Hopi Chief Nevangnewa (who blessed the train) and the Santa Fe All-Indian Band from Winslow, Arizona. In 1959, a 4th locomotive was added to the S.F. & D. roster … the Ernest S. Marsh, named for the President of the Santa Fe. These locomotives continued to share Disneyland's three trains until the 1966 arrival of Audio-Animatronic dinosaurs from the New York World's Fair for the new **Primeval World Diorama**. Unlike the boxy windows into the **Grand Canyon**, the steamy views of **Primeval World** were taller and deeper and required trains with more open visual access. Walt's narrow-gauge wooden coaches were placed in backstage storage (where they still are today...) and now there were four trains featuring open sides and bench seating. The "Holiday Red" had 7 cars and a caboose, with side facing seats. The "Excursion" had five cars with benches facing forward, while the "Holiday Green" and "Holiday Blue" river trains had five cars each, with side facing seats. In the early 70's, the **Santa Fe & Disneyland Railroad** was renamed the **Disneyland Railroad**, and Santa Fe's sponsorship of the steam trains (and Monorails) came to an end. This was probably part of the railroad's overall conversion to freight service only. In 1976, the original "observation" car (the end coach of the "Limited," with the platform...) was rejuvenated for America's Bicentennial celebration. She was fitted with elegant Victorian furniture, marble-topped tables and Disney family photographs framed on the wall. To this day, the Lilly Belle ... a beautiful private railcar ... provides V.I.P. transportation along the **Disneyland Railroad** main line.



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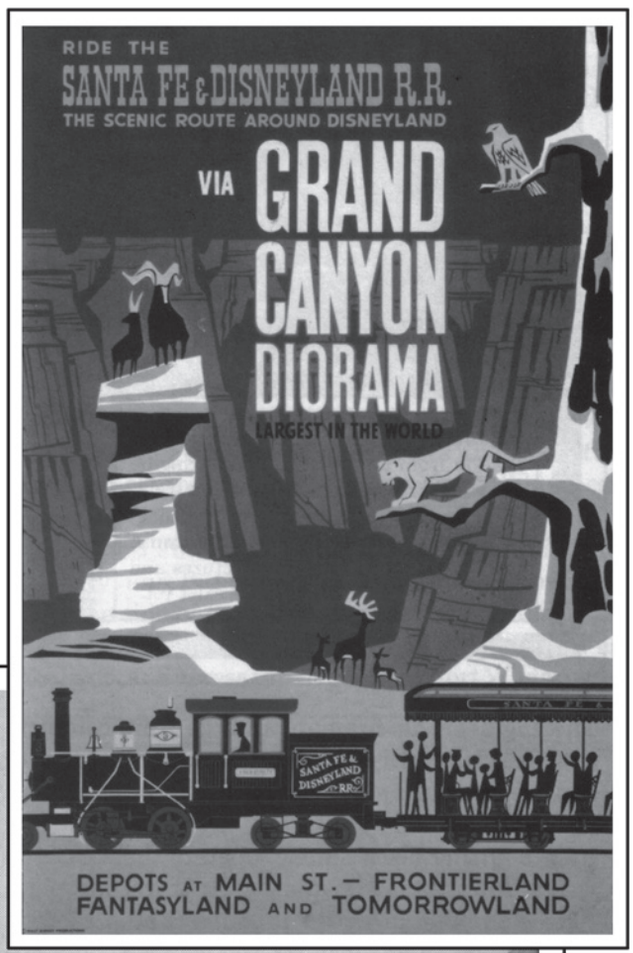
On a typical day, Disneyland operates three of the locomotives, while performing maintenance on the fourth in the roundhouse behind Tomorrowland. While the locomotives are genuine steam engines, they burn diesel fuel (not the traditional coal or wood) for environmental reasons. The Environmental Protection Agency performs regular tests on the locomotives by running them for 12 hours with sensors in the stacks. Senior locomotive engineer Dave White describes the individual engines this way, "Each of the Disneyland locomotives has a unique personality. Engine #2, the E. P. Ripley, runs very well most of the time, but is a little tricky with water levels, and can be the one that sprays moisture out the stack, embarrassing everybody. Engine #1, the C. K. Holliday, is identical in construction but is the easiest to run. Nicknamed "the Cadillac" she is used for training new engineers because she is so trouble free. Engine #3, the Fred Gurley, runs well but requires more frequent water and fueling. She has no tender, just a rear tank, so she needs more trackside service than the others. Engine #4, the Ernest S. Marsh, rides extremely rough on the track. That's because she was once a saddle tank locomotive, designed so that the extra weight would help stabilize her."


RIDE THE
SANTA FE & DISNEYLAND R.R.
THE SCENIC ROUTE AROUND DISNEYLAND
VIA GRAND CANYON DIORAMA
LARGEST IN THE WORLD
DEPOTS AT MAIN ST. — FRONTIERLAND
FANTASYLAND AND TOMORROWLAND

The original freight train is already loaded with passengers. They're standing up and peering out through the boarded sides of Walt Disney's authentic stock cars. To the left is an action shot of the railroad's double track operation, as the C. K. Holliday steams past the waiting E. P. Ripley.

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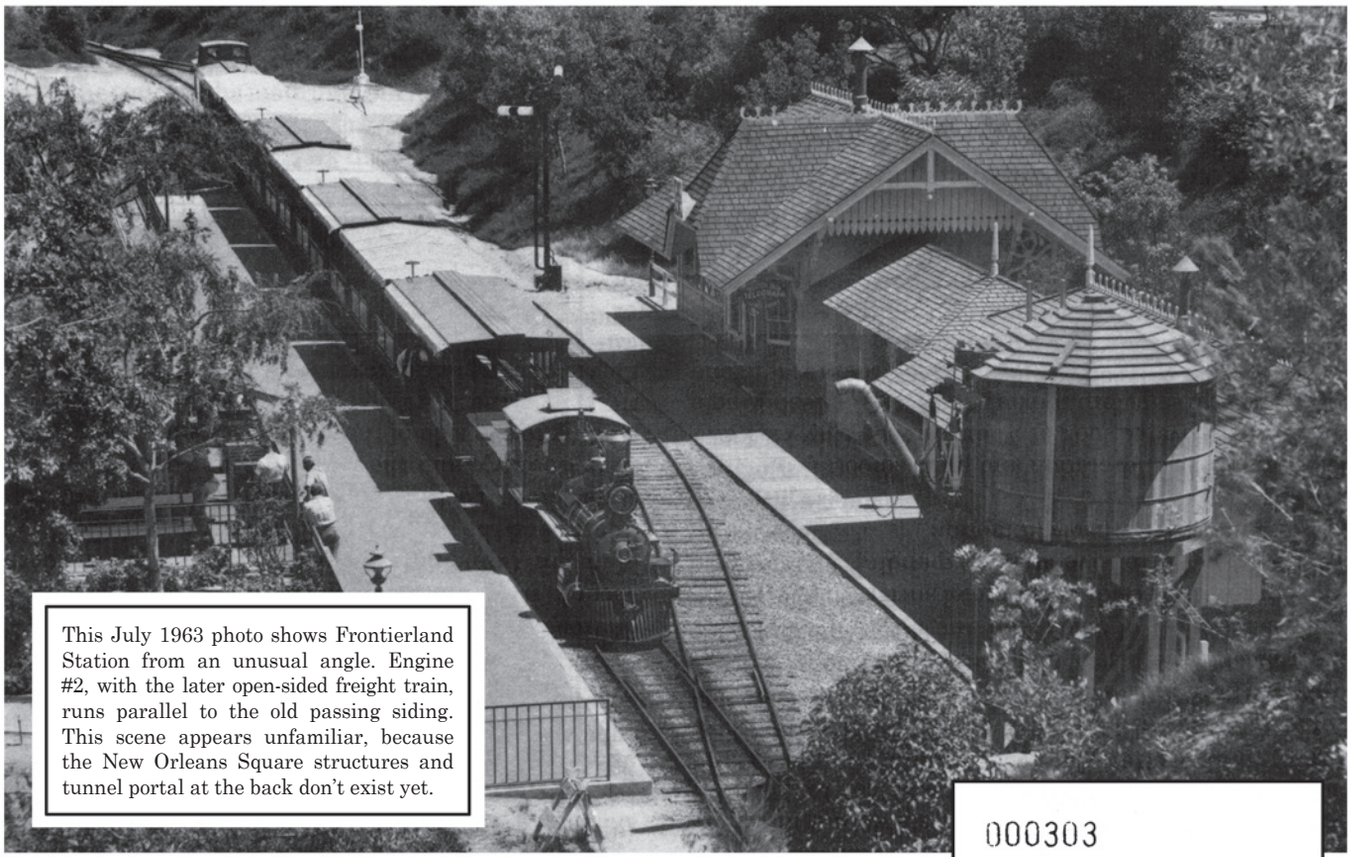
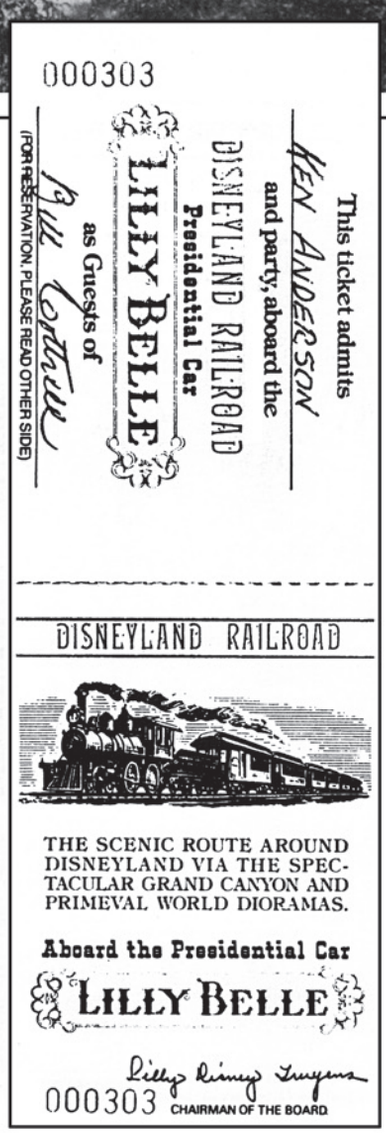


This July 1963 photo shows Frontierland Station from an unusual angle. Engine #2, with the later open-sided freight train, runs parallel to the old passing siding. This scene appears unfamiliar, because the New Orleans Square structures and tunnel portal at the back don't exist yet.

The engineer, his fireman, and the train conductors have positions of extreme responsibility at Disneyland, with safety at the top of their list of duties. Engineers and firemen must stay aware of water levels at all times, and "drop the fire" if the level is too low. They must quickly relight the fire if it goes out, prevent the engine from emitting black smoke, operate the steam injectors (devices which pump water from the tender tank) only in certain places along the track, and avoid setting off the sprinkler systems in the diorama tunnels. Communication between the engineer in the cab and the conductors loading the train is crucial since the movement of trains in the stations ... with as many as 300 people walking alongside the train at each stop ... could result in an injury. Clearance is usually given by the use of hand signals from the "back train conductor" standing on the engineer side of the track, and there are "emergency stop" controls within the trains. As with all steam railroads, two blasts of the whistle indicates forward motion of the train, and three for backing up. Regular stops must be scheduled for trains to take on water in Frontierland (where they must also "blow down," venting steam and sediment from their boilers) and fuel in Tomorrowland station.

On a busy day at the Park, all four trains may follow each other around the 1.2 miles of **Disneyland Railroad** main line track. When three or fewer trains operate, the round trip takes about 18 minutes ... it takes 20 minutes with four trains on line. Safe control over the spacing of the trains is insured with an eleven section block light system, run from an office at the Main Street station. Engineers are in radio contact with this office. They report their movements and stops, and their positions are indicated on the C.T.C. (Central Train Control) panel. Each locomotive must have a green light along the track in order to enter the next block (block 1, for instance, extends the distance between Main Street station and Frontierland station) and may proceed slowly if the light is amber. No engineer may pull ahead if the light is red. The conductor is required to leave a halted train and walk back the length of one car as a warning to the engineer of the next approaching locomotive.



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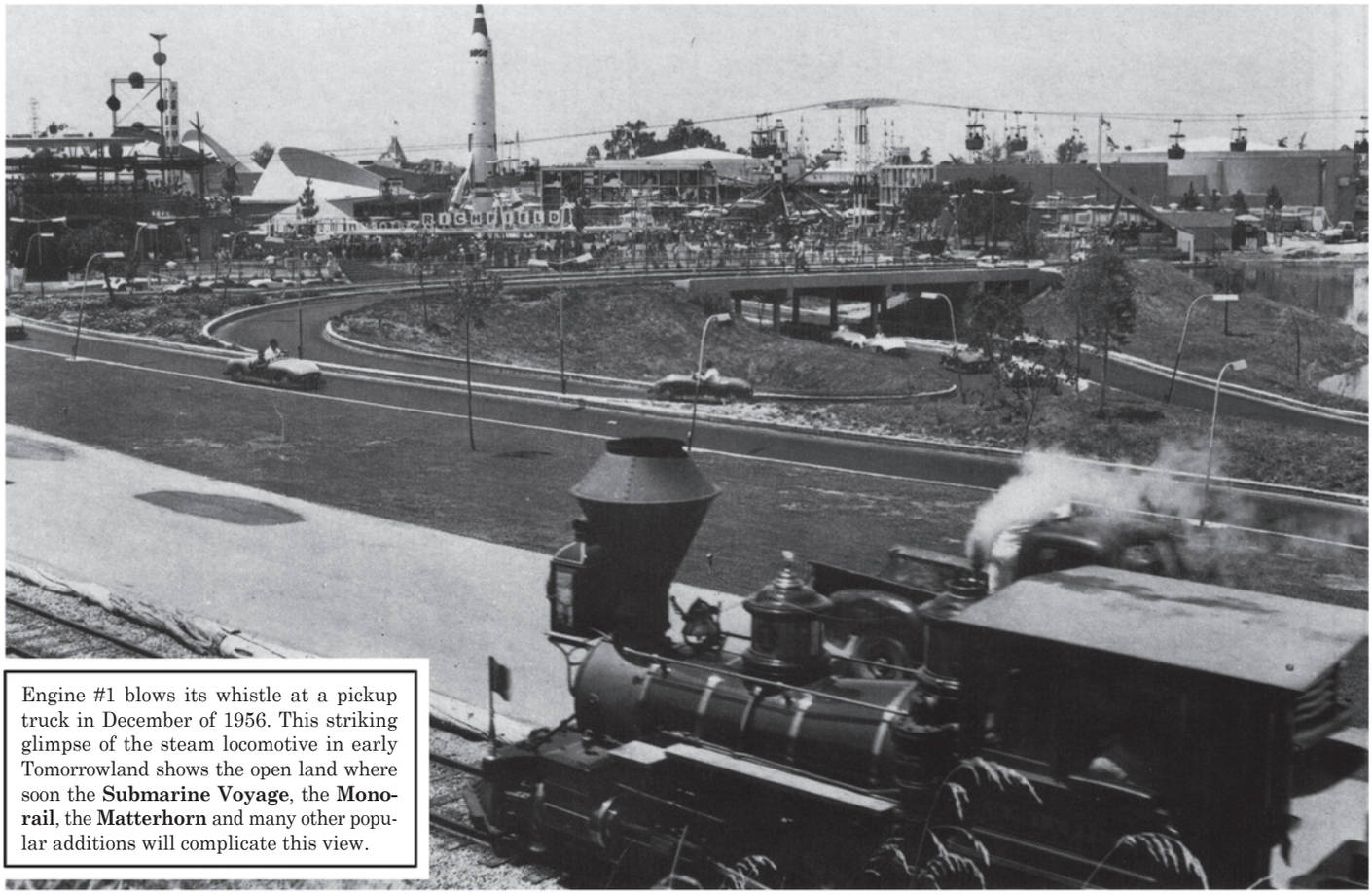
"Your attention please ... the Santa Fe and Disneyland deluxe passenger train now arriving from a trip around Walt Disney's Magic Kingdom..." is the familiar announcement heard over the years at the Main Street depot. The station is a composite of several 1890's examples found in a book ("Buildings and Structures of American Railroads") which was loaned to Walt Disney by Ward Kimball. The ornate Victorian station is itself a museum, decorated with photographs depicting American railroading history. Passengers waiting inside can view the actual progress of trains on a display map of Disneyland, shown with lights which duplicate the block light system. Outside in the sun is a handcar, given to Walt Disney by the Kalamazoo Mfg. Co. when the Park first opened. Guests waiting along the enameled wooden railings lean out and look to their left. Excitement builds as the locomotive makes the Tomorrowland turn and grows larger as it approaches. Only an authentic steam locomotive can provide this experience ... the hiss of steam under pressure, the not-unpleasant odors of smoke, oil and boiling water ... the shiny bright and scalding hot metal surfaces ... the barely harnessed power of live steam expanding in cylinders, setting huge drive wheels in motion.

The train leaves the station and pulls smoothly forward, offering an elevated look at Main Street's City Hall and other structures before moving towards the lush jungle foliage of Adventureland. To the left of the track, a lone original 5/8ths scale switchstand marks the border between the placid 1890's and tropical adventures ahead. Silk floss trees, Chinese hibiscus, many types of bamboo and other plantings form what has become a real jungle crowding both sides of the narrow track. A narrator describes the sights to be seen on the **Jungle Cruise** and other adventures. Above, leaves fall slowly as the locomotive's rhythmic exhaust shakes the branches which overhang the train. Ahead is the first of the tunnels, taking the trainloads of guests behind and through New Orleans Square into the largest of the lands, Frontierland ...

Frontierland Station, patterned after Ward Kimball's station on his Grizzly Flats Railroad, serves as a visual backdrop for the train as it pauses to take on water from the wet and rustic wooden tower. Inside, the faint sound of a telegraph key clicks out Walt's dedication speech for those who can interpret. An antique semaphore signal stands near the track, a gift from the Delaware and Hudson Railroad in 1962. Once the departing Frontierlanders are aboard, the train gains speed and enters the Haunted Mansion tunnel, then emerges along the "Wilderness Route" and the banks of the **Rivers of America**. The right of way moves past Fowler's Harbor, **Splash Mountain**, and Bear Country, and the illusion of unexplored forests extending to the side of the rail is very effective. Along the riverbank, the Northwest Plains Indians are depicted as they once lived, and across the river looms Fort Wilderness.



Engine #1 blows its whistle at a pickup truck in December of 1956. This striking glimpse of the steam locomotive in early Tomorrowland shows the open land where soon the **Submarine Voyage**, the **Monorail**, the **Matterhorn** and many other popular additions will complicate this view.

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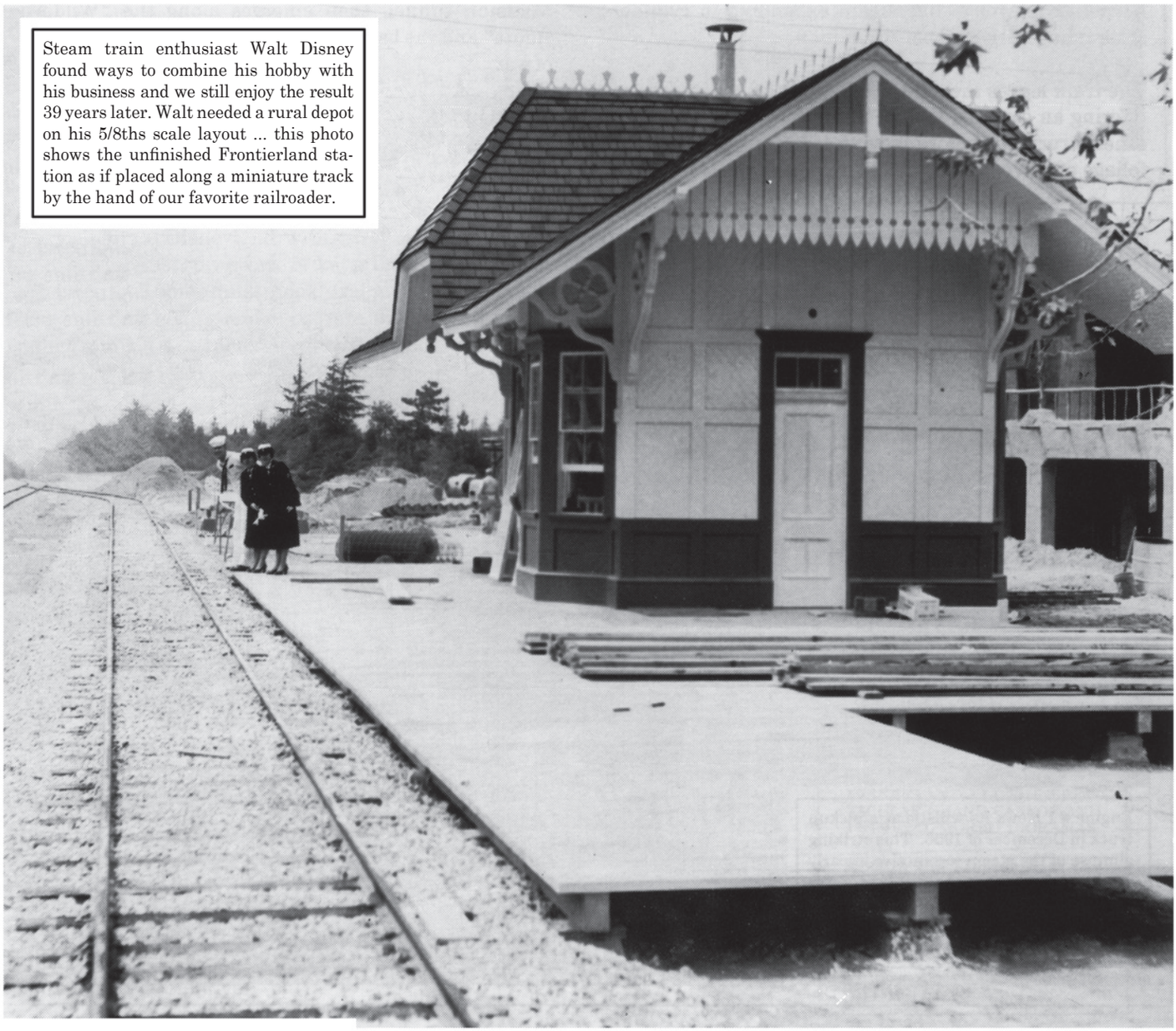
Departure from civilization is marked by the Burning Settlers Cabin, constantly ablaze since 1956, with a fallen pioneer in the yard. He's a victim of either an Indian arrow or too much moonshine, depending on the era his demise is enjoyed. For 39 years, guests have relaxed aboard the train and enjoyed their comfortable trip while waving to the people who must strenuously paddle their **Indian War Canoes** upriver. But change came often to this farthest corner of Disneyland's frontier, as tunnels were relocated, Bears made into Critters, Indian villages redefined and canoe and raft landings were shifted along the banks. The **Rainbow Caverns Mine Train** once came nearly within reach of the **Santa Fe & Disneyland** on its loop through the Painted Desert region. At that time, both trainloads of guests shared a view of bubbling pots of colored mud, steaming geysers, and the occasional animated coyote.

The sculptured greenery of the Topiary Garden near **It's A Small World** announces the train's arrival in Fantasyland. The one-time striped canvas of Fantasyland Station disappeared, to be replaced years later by the Videopolis depot. Now, ToonTown travelers embark from this trackside location to continue their trip around the Park. **Storybook Land** and **Casey Junior Circus Train** are two attractions seen from the back. The happy confusion of the **Tea Cups**, the **Autopia** and the **Matterhorn** boarding areas combine in one glimpse before the train crosses the switchtracks near the roundhouse, and moves into the shaded parklands of Tomorrowland.

Once past the Disneyland Naval Yard, where the submarines are maintained, vehicles of every description interact above and near the railroad right of way. Framed in a forest of eucalyptus, jasmine and crape myrtle trees, miniature cars of the **Autopia** wind over gentle hillsides, above the **Motorboats** and below the weightless but massive **Monorails** on their beamways. Though the **PeopleMover** is ever in motion, the steam trains must stop at Tomorrowland Station to allow guests to move down



Steam train enthusiast Walt Disney found ways to combine his hobby with his business and we still enjoy the result 39 years later. Walt needed a rural depot on his 5/8ths scale layout ... this photo shows the unfinished Frontierland station as if placed along a miniature track by the hand of our favorite railroader.

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towards **Star Tours**, the **Rocket Jets** and other futuristic delights. Two blasts of the whistle and the locomotive enters the dark tunnel opening of the **Grand Canyon** as it is today, then as it was millions of years before ... as a **Primeval World**.

During Disneyland's first decade, Walt Disney was often seen around the Park and very often in the locomotives of the **S.F. & D.** He expressed a constant interest because, unlike the films he'd created which, once released, were beyond his reach, Disneyland could always be improved. And it was his park. Jim Cashen operated the steam locomotives back in 1955 and recalls "Walt ran the trains whenever he was here, and back then we only had engines #1 and #2. One time I was in the cab with Walt at the controls when we were pulling into Main Street Station. He didn't start hitting the brakes until we were past the double doors at the station, and then he asked me, 'When do you start putting your brakes on?' I told him, 'Back there' ... and Walt knew he was late..."

When Walt Disney ran the Lilly Belle steam locomotive in his Holmby Hills backyard, he wore overalls, an engineer's hat and gauntlets. He straddled the tender and leaned forward to work the tiny but authentic throttle, firebox door and coal shovel. Later he wore a sport jacket and slacks when he climbed into the cab of the E. P. Ripley and other locomotives of the **Santa Fe & Disneyland Railroad**, but they were still his trains.

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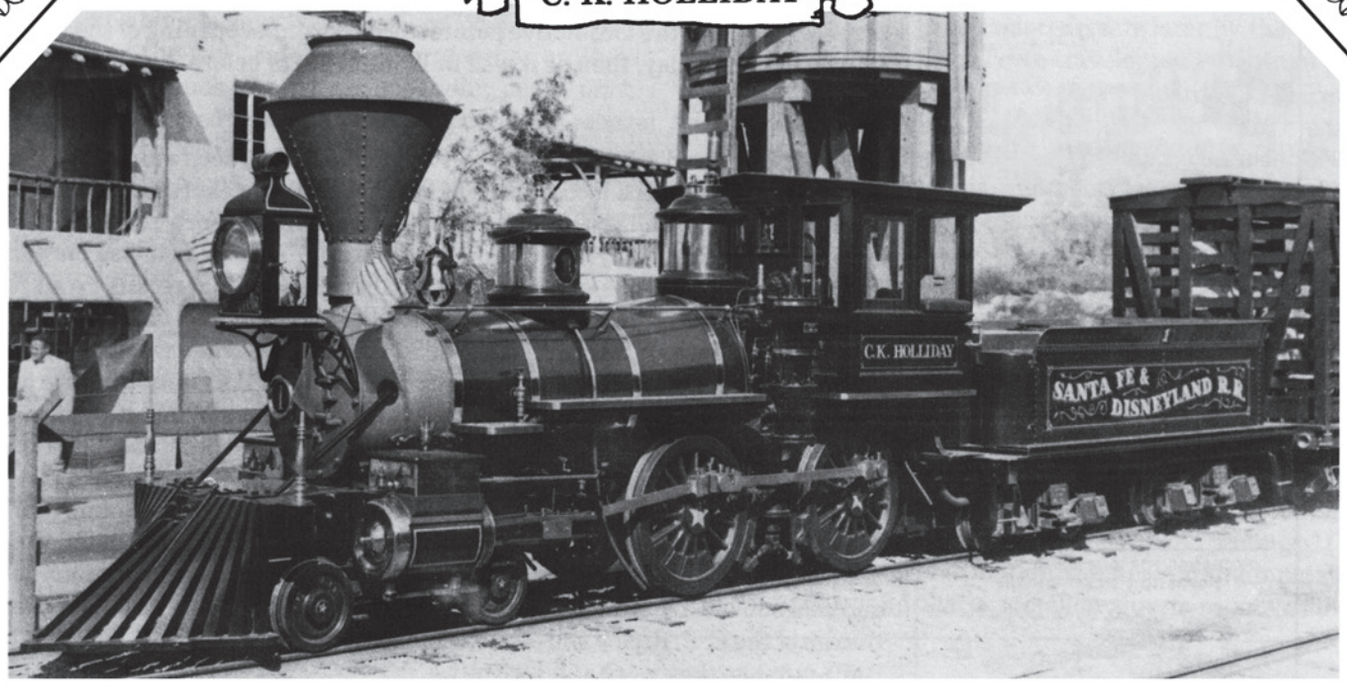
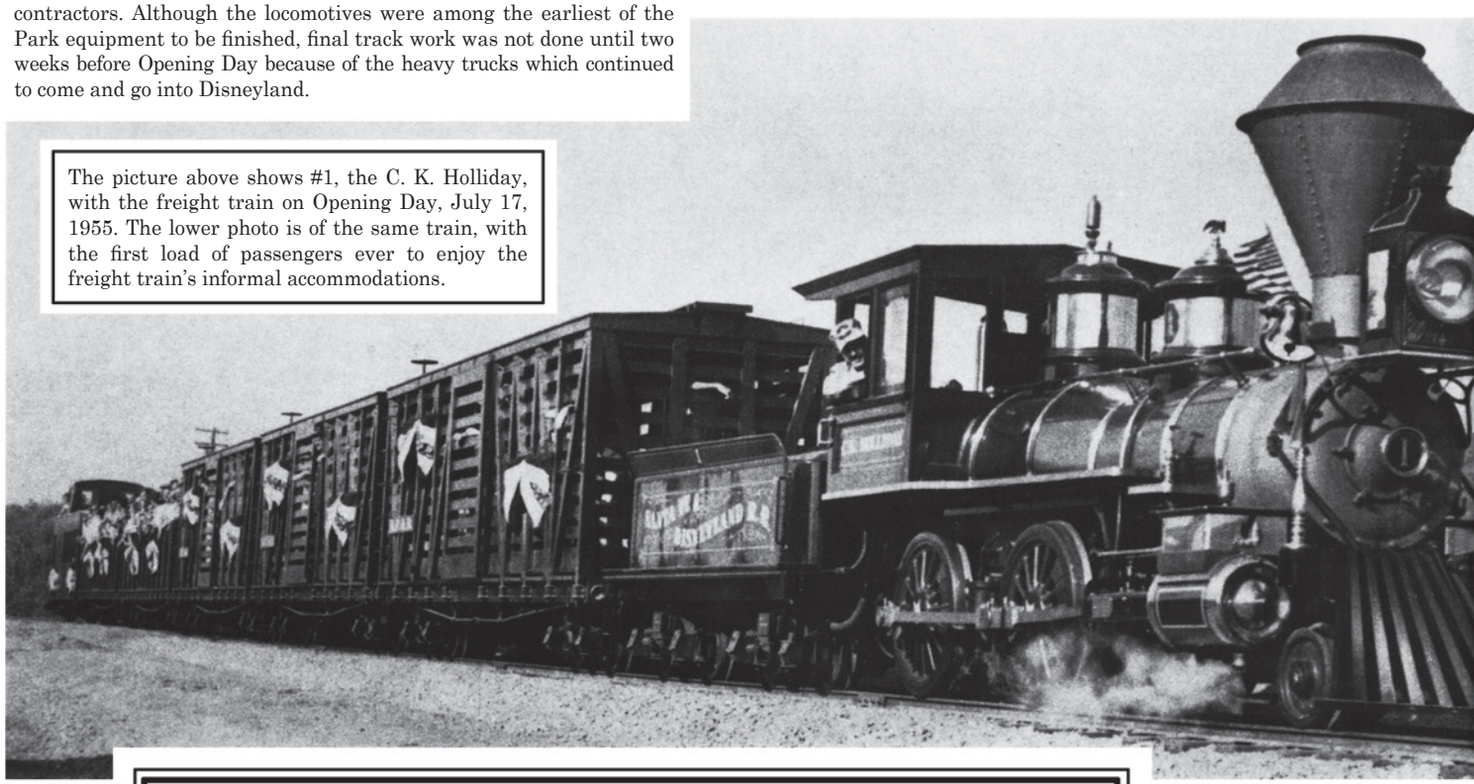
SF&D Locomotive #1
C. K. HOLLIDAY



Locomotive #1, the C. K. Holliday, was named for the founder of the Santa Fe Railroad as part of Walt Disney's program for corporate sponsorship of Disneyland in 1955. Roger Broggie, head of the Disney Studio machine shop, said, "We took the plans of Walt's 1/8th scale Lilly Belle and just blew them up five times larger ... and this was the start of the rumor that all of Disneyland was 5/8th scale." Engines #1 and #2 were based on the Lilly Belle, which was itself inspired by the Central Pacific's #173 using drawings from Sacramento. Sketches, patterns and detail work (like the domes, cab and stack) were done at the Studio, while the fabrication of wheels, frames and boilers were done by outside contractors. Although the locomotives were among the earliest of the Park equipment to be finished, final track work was not done until two weeks before Opening Day because of the heavy trucks which continued to come and go into Disneyland.

Both engines are of the American type with 4-4-0 wheel arrangements, and are in scale to the three foot track on which they operate. The C. K. Holliday with its steel blue boiler jacket, red cab, domes and pilot is decorated as an 1873 woodburner, with large headlight and diamond stack. Its primary assignment was to pull the clerestory roofed passenger coaches around the Park. It's interesting to note that the Santa Fe Railroad operated their own historic 1880's train in the Southwest, called the Cyrus K. Holliday, pulled by a full-size locomotive #1.

The picture above shows #1, the C. K. Holliday, with the freight train on Opening Day, July 17, 1955. The lower photo is of the same train, with the first load of passengers ever to enjoy the freight train's informal accommodations.



Locomotives #1 and #2: Built and turned out in June 1955 by the Disney Studio and Disneyland Shops, 36 inch drivers, 10 x 15 cylinders, 33.5 inch boiler, 45.5 inches from center of boiler to the rail.

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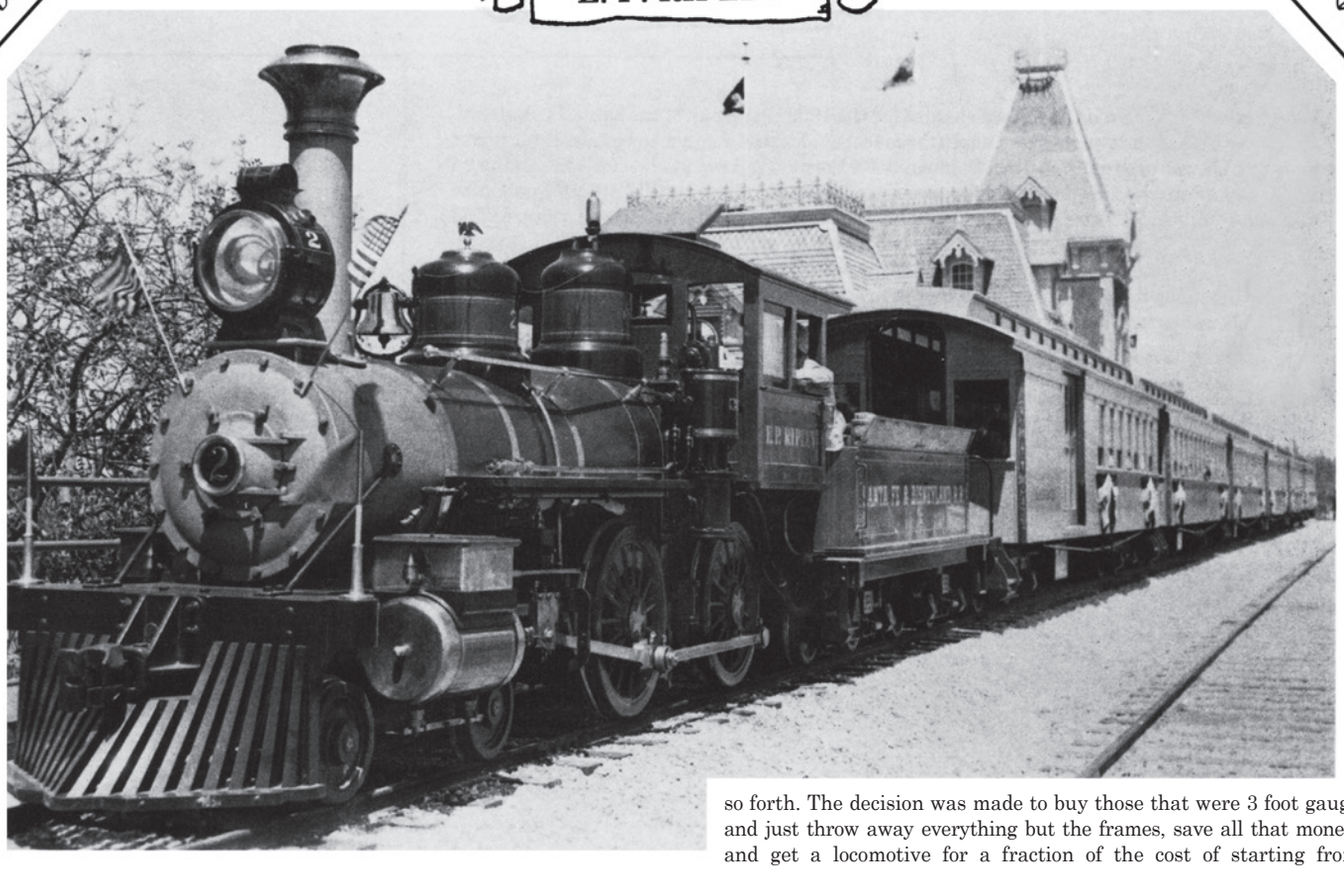
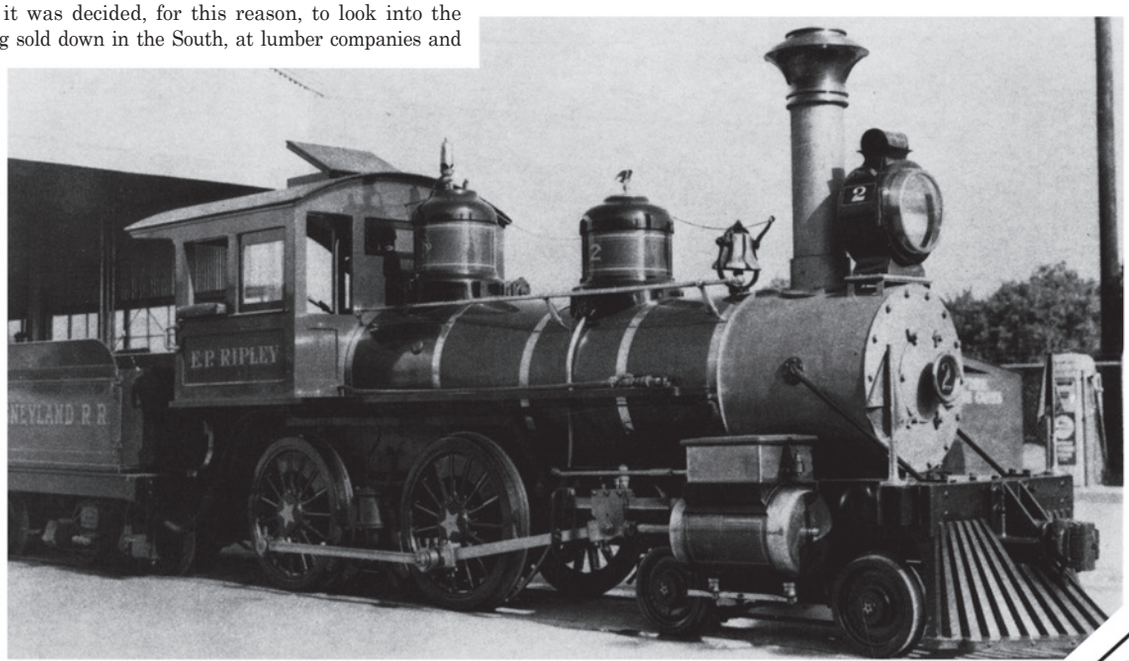
SF&D Locomotive #2
E. P. RIPLEY



Santa Fe & Disneyland Railroad #2, the E. P. Ripley, was named after an early president of the railroad. Decorated as an 1890's era coal burning engine, it appears in green and black livery with a light gray smoke box. Other external differences between the first two engines include boiler fittings, and the shape of their cabs. The guide for the E. P. Ripley's appearance was #771 of the Baltimore & Ohio, built in 1887 by Rogers Locomotives.

Disney planners learned a lesson in building their first two engines completely from scratch. Ward Kimball mentioned that, "They started that way because they didn't know better at the time. I remember that it cost $50,000 each just to make the frames for the engines and now it would be an enormous amount of money. Later it was decided, for this reason, to look into the locomotives that were being sold down in the South, at lumber companies and so forth. The decision was made to buy those that were 3 foot gauge and just throw away everything but the frames, save all that money, and get a locomotive for a fraction of the cost of starting from drawings." Both locomotives were finished, delivered to the Park, and operated together on the 4th of July by Walt Disney and Ward Kimball. The locomotives were first tested with their trains on July 14, 1955, and were ready for Disneyland's opening on July 17. The photograph below shows #2 in the doorway of the first roundhouse, behind Frontierland, in the structure now known by cast members as the "bicycle shop." The picture above is a portrait of the E. P. Ripley on Opening Day, at the head of the beautiful passenger train the "Santa Fe & Disneyland Limited." This train was intended to be drawn by engine #1, the C. K. Holiday, but #2 had first honors because E. P. Ripley's grandson was a part of the ceremony.



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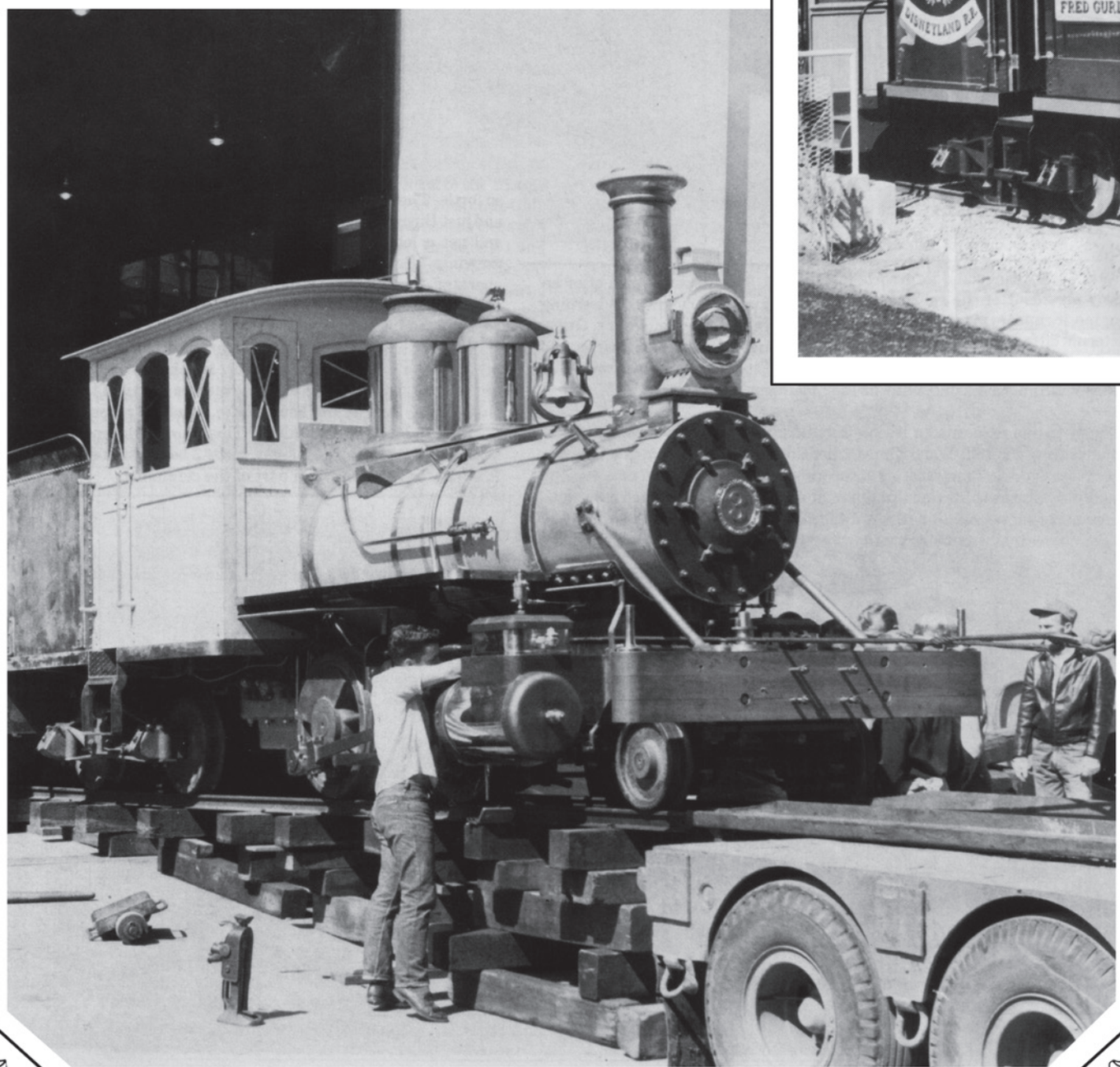
SF&D Locomotive #3
FRED GURLEY

Locomotive #3, the Fred Gurley, was named for the 1958 Chairman of the Santa Fe Railroad. It was the first of the two narrow gauge (three foot) industrial engines to be rebuilt for use at the Park. It was originally an 1894 Baldwin 0-4-4 Forney, and ran in New Orleans on the 24 mile long LaFourche, Raceland & Lockport sugar plantation railroad until 1910. It then served at a sugar mill in Reserve, Louisiana until being retired in 1956, when it was acquired and stored by C. W. Witbeck. Jerry Best, a railroad historian and associate of the Studio, located the engine for Disney. Shortly after, Roger Broggie went down there, "#3 came from Louisiana. It was just sitting there and I bought it myself ... I paid less than $1200 for it and loaded it into a boxcar and shipped it to Los Angeles. If Wait had gone down there, the price would have tripled!"

It was disassembled and rebuilt in the Studio shops, with much of the work done by Arnold Lindberg. A new Dixon boiler was fitted, with both a new water tank and an oil tank (in the space used for coal). A "pony truck" was installed in front converting the engine into a 2-4-0 and an old-fashioned curved-window cab was added. The green and steel blue locomotive was tested with a train on March 27, 1958 and went into active service at Disneyland the next day.



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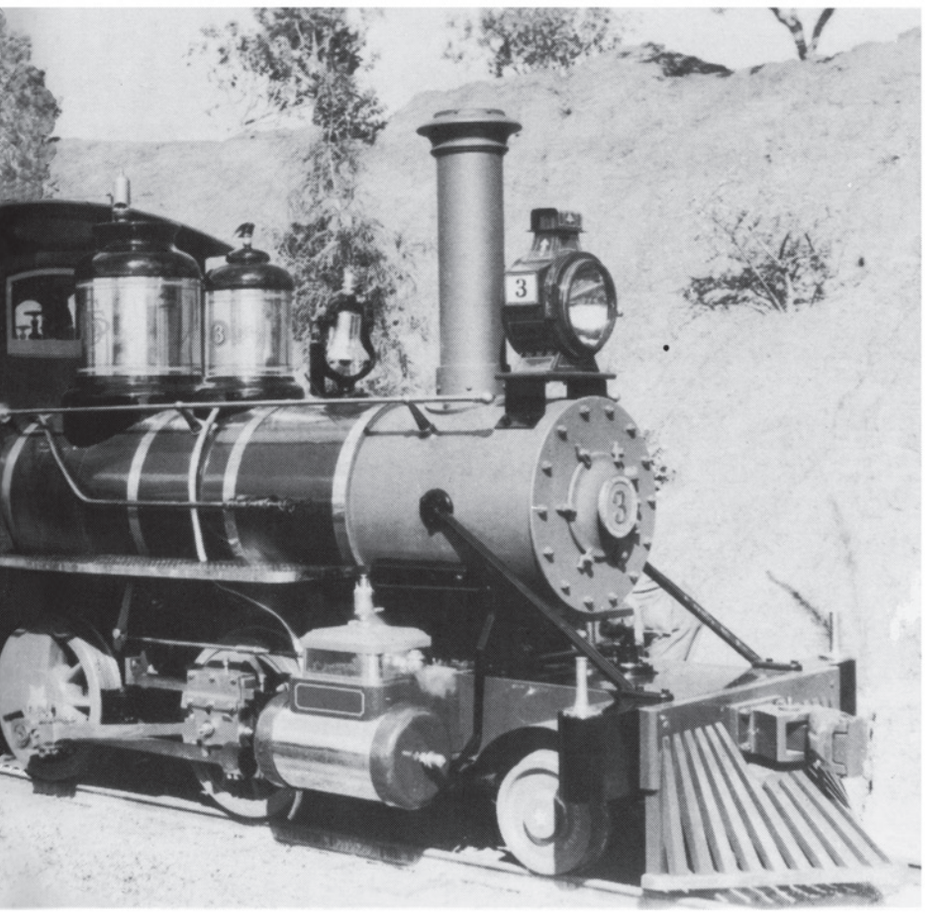
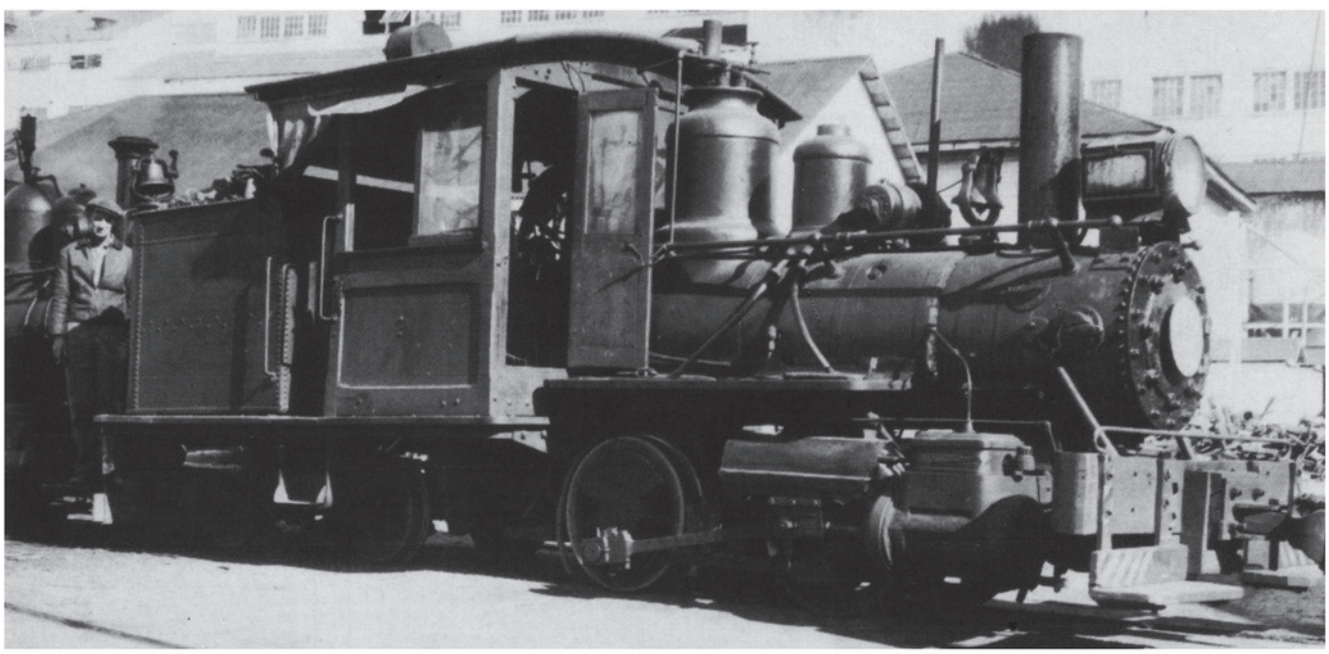


Below is a photograph of #3 at work in Louisiana in the 40's. In this earlier version, there is no pilot, front truck or old fashioned headlight. The hoses were used to wash the sugar from the chassis and wheels. At the far left, #3 is being loaded at the Disney Studio paint shop in February of 1958, ready to be transported to Disneyland. To the left is the fresh and rejuvenated Fred Gurley on its break-in run, pulling the passenger train past the sparse foliage of the Frontierland berm.



Locomotive #3, the Fred Gurley: Built by Baldwin, #14065, July 1894, 30 inch drivers, 9 x 14 inch cylinders, 32 inch boiler, 50 inches from boiler center to rail. Rebuilt at the Disney Studio shops and turned out on March 27, 1958.

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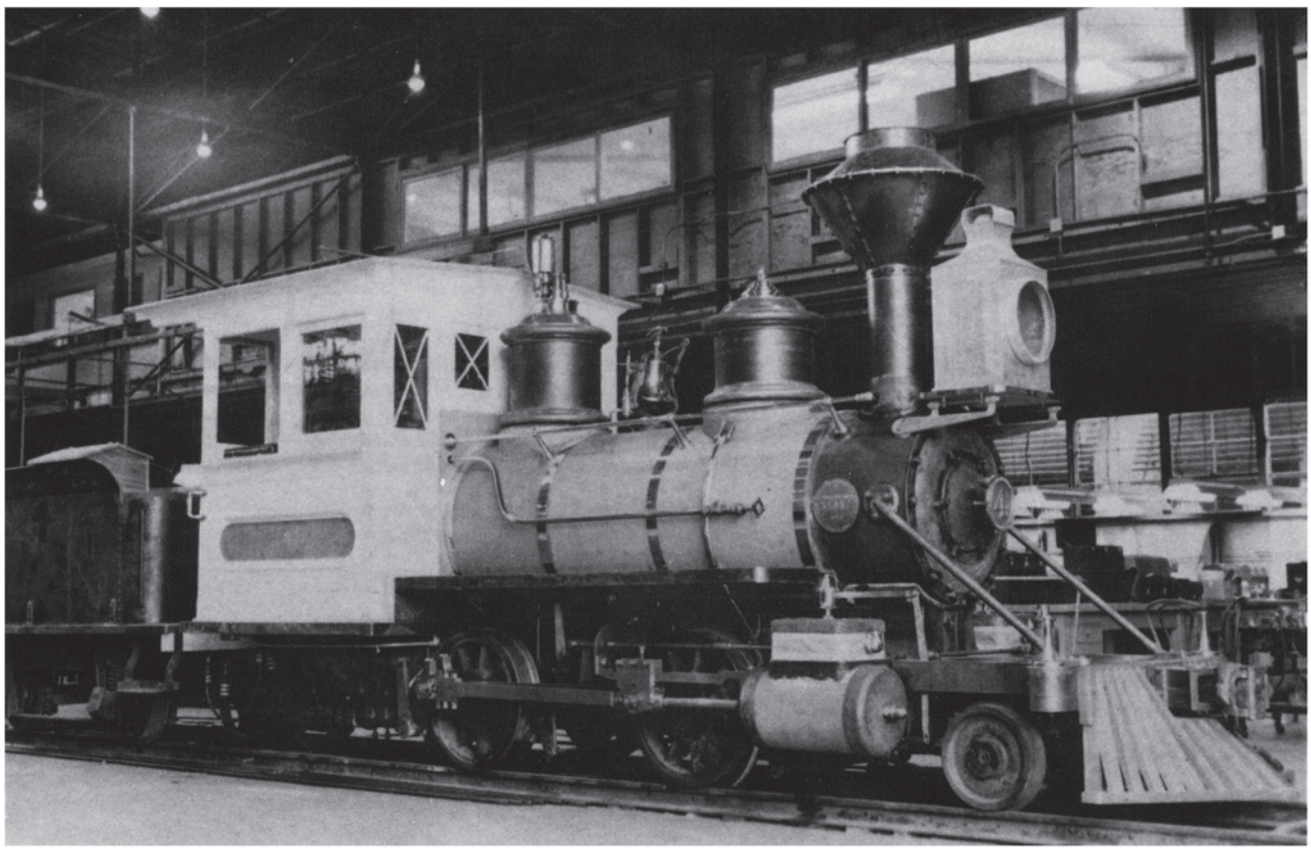
SF&D Locomotive #4
ERNEST S. MARSH



Locomotive #4, the Ernest S. Marsh, was named after the 1959 President of the Santa Fe Railroad. It was first built by Baldwin in 1925 as an 0-4-0 saddle tanker for the Raritan River Sand Company in New Jersey. In 1950, the little locomotive was replaced by a diesel, then acquired by a group of steam train buffs who operated a 3 foot gauge tourist line called the Pine Creek Railroad. In 1954 it failed to pass boiler inspection, and so was converted to a tender engine (with two 60 gallon hot water boilers hidden under a bed of coal). In 1958, it was sold as scrap to a junk dealer in Newark, New Jersey, where it remained until Roger Broggie saw it advertised for sale in a railroad trade publication and brought it to Disney.

Ward Kimball helped develop #4's Disneyland appearance. He used as a guide the Montezuma, an 1871 Baldwin 2-4-0 with a 4 wheel tender ... the first engine used on the Denver & Rio Grande narrow gauge

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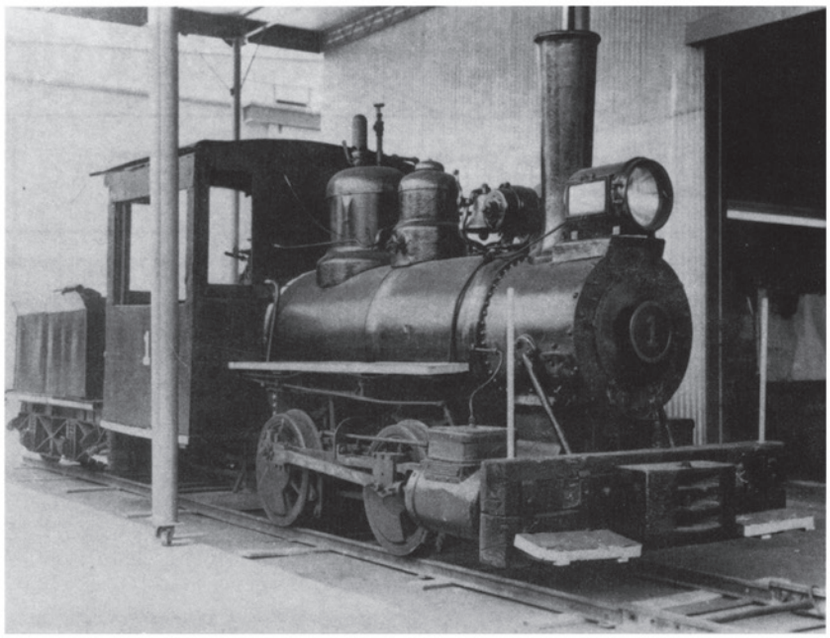
railroad. #4 was disassembled in July of 1958, and rebuilt over a period of six months. A new four wheel tender (for both water and fuel) was built by Fleming Metal Fabricators, and a new boiler came from Dixon. The period look of the Ernest S. Marsh was achieved with its ornate sand and steam domes, the headlight and diamond stack, the square cab and pilot wheels.

The picture at upper left shows the beautiful refinished Ernest S. Marsh at the Disneyland paint shop in March of 1959. At upper right is an earlier (September 1958) picture of the locomotive in Burbank. The saddle tank has been removed from around the boiler. At lower left is a 1957 photograph of the engine in service as #1 on the Pine Creek Railroad. Below right is a finished portrait of Santa Fe & Disneyland #4 dressed in red, ready to perform for the public on July 25, 1959.



Locomotive #4, the Ernest S. Marsh: Built by Baldwin, #58367, in April 1925. 28 inch drivers, 9 x 14 cylinders, 34 inch boiler, 46.5 inches from center of boiler to rail. Rebuilt at the Disney Studio shops and turned out in March of 1959.

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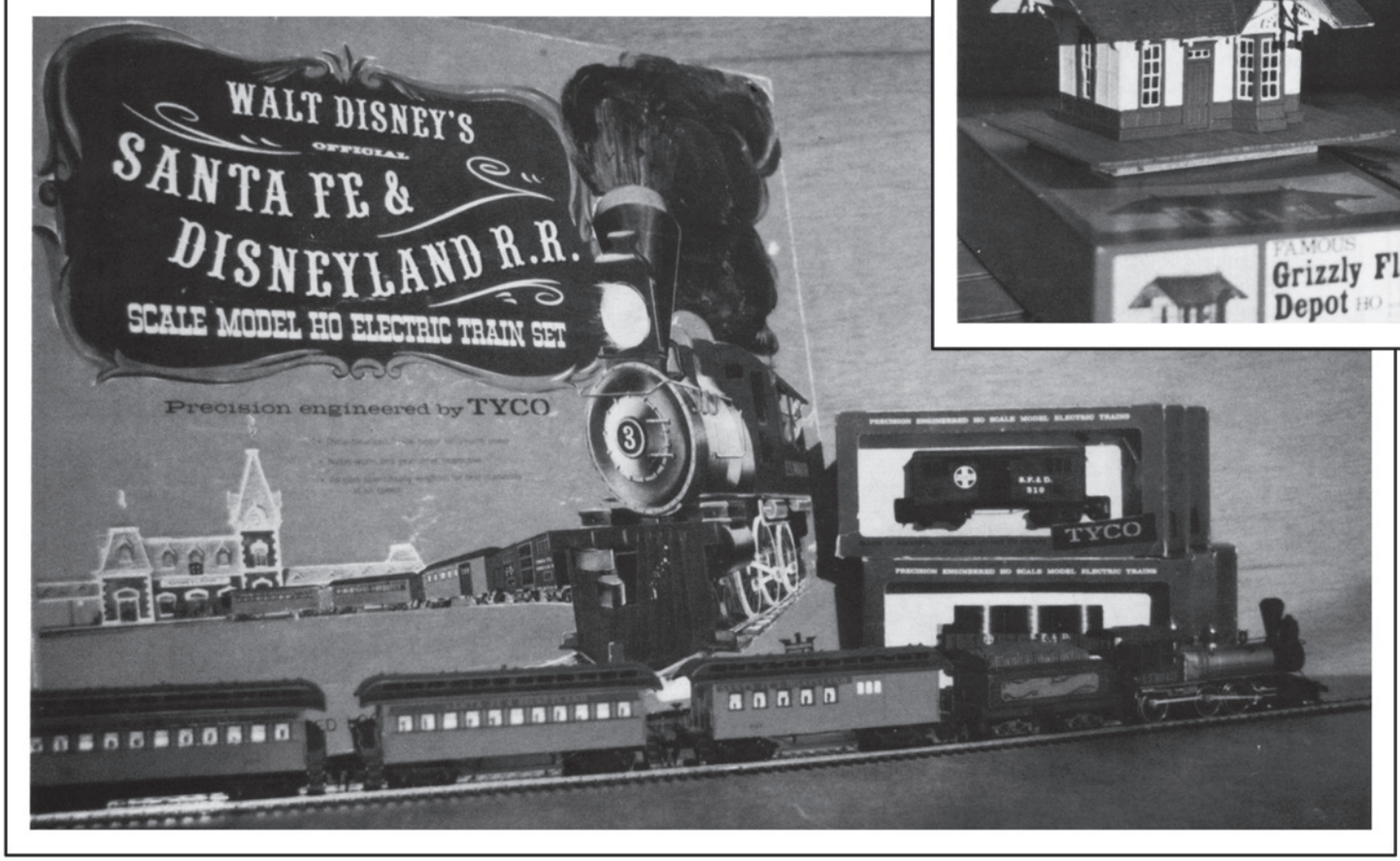
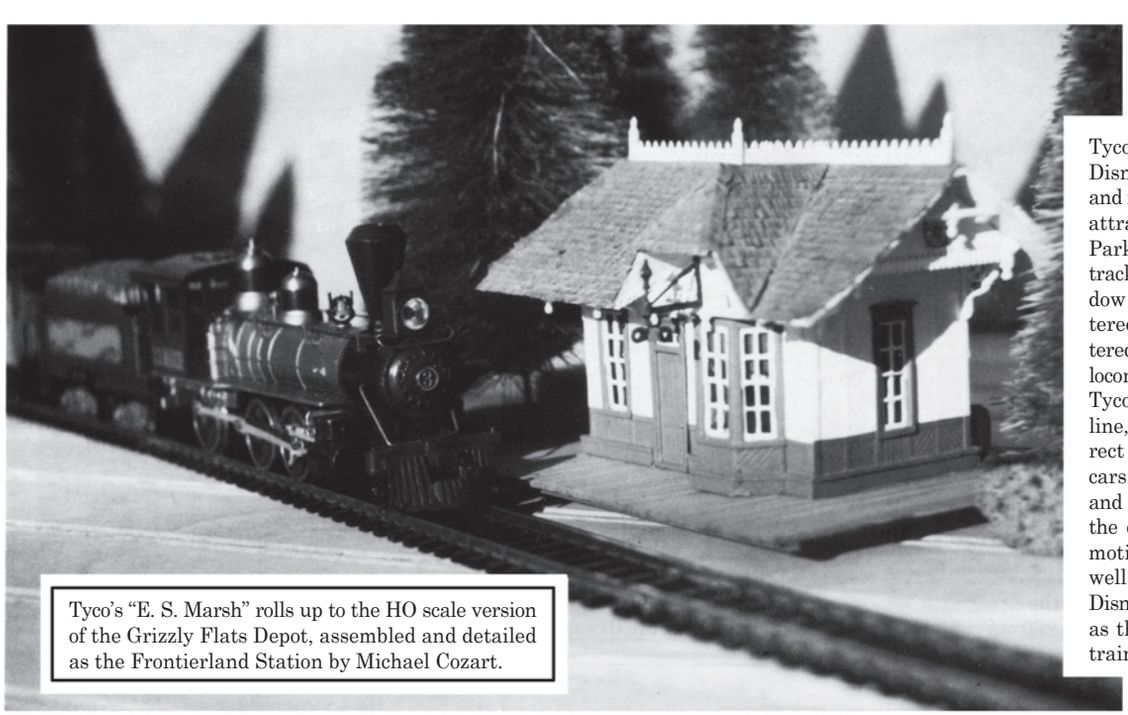
WALT DISNEY'S

SANTA FE & DISNEYLAND R.R.

SCALE MODEL HO ELECTRIC TRAIN SET





Tyco's "E. S. Marsh" rolls up to the HO scale version of the Grizzly Flats Depot, assembled and detailed as the Frontierland Station by Michael Cozart.

Tyco packaged their deluxe, 1966 Disneyland HO train set in a yellow and red display box that was nearly as attractive as the ride posters at the Park. The seven piece train (plus track) came nested in individual window boxes, with two freight cars lettered "S.F. & D.," three coaches lettered "Santa Fe & Disneyland" and a locomotive named the "E. S. Marsh." Tyco used stock from their existing line, so the toy engine had an incorrect 4-6-0 wheelbase. The passenger cars looked close enough however, and the tender's scrollwork matched the decorations on Disneyland's locomotives at the time. Colorful and well-made, it remains a desirable Disneyland collectible, at least as rare as the other famous Disneyland HO train, the Schuco Monorail.

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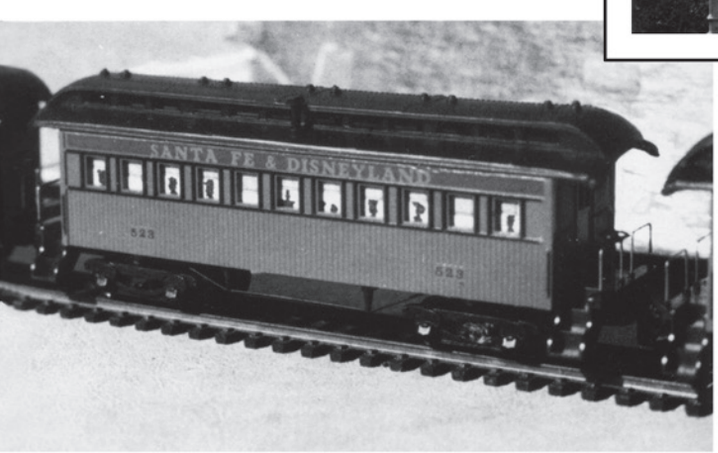
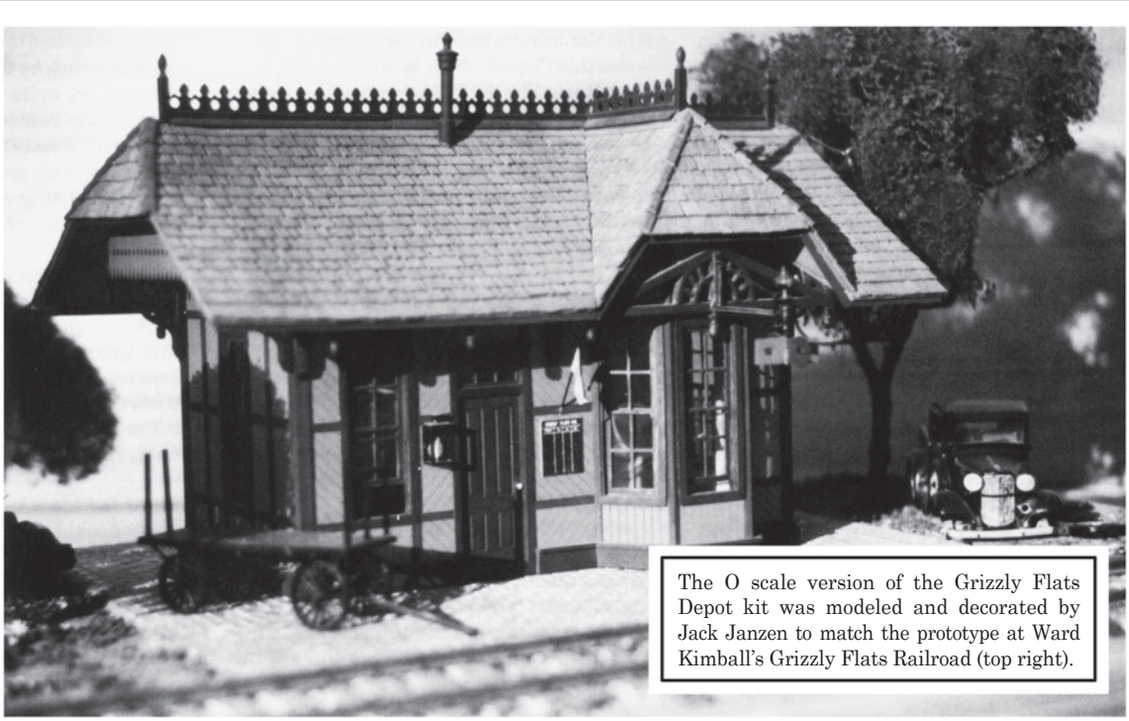
Grizzly Flats Depot

. . . WARD KIMBALL President, G.F.R.R.



In the late 1970's, Period Miniatures of Hawthorne, California, offered the Grizzly Flats Depot in both HO and O scale versions. These intricate kits were purchased in hobby stores by "scratch builders" challenged by the tiny cast metal parts, paper shingles and scale basswood planks. Ward Kimball's station has quite a Disney related history (see Issue #12) and will serve very well as Frontierland's station, when you assemble the Magic Kingdom in miniature.



The O scale version of the Grizzly Flats Depot kit was modeled and decorated by Jack Janzen to match the prototype at Ward Kimball's Grizzly Flats Railroad (top right).

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MAIN STREET MAIL BOX

"I really enjoyed #18 for the explanation about the interconnected waterways. The Sam McKim interview was up to your usual high standards, and you asked him what I would have. My wife has subscribed to The 'E' Ticket for a few years and we have come to a definite conclusion. If stranded on a desert island with one remaining can of food and a copy of The 'E' Ticket, we would fight for The 'E' Ticket. To prevent this scenario, I submit herewith a check for my own subscription." - C.N., Tucson, AZ

"The 'E' Ticket is a magic carpet ride into Disneyland's rich past. Issue #18 was truly fascinating. I used to work at a theme park in my own hometown, and I must tell you it is a chore controlling all of that water! I especially love your ride cutaways. There are two rides which you've never done drawings of and both have waterways ... It's A Small World and Pirates of the Caribbean. Could you devote another issue to these two attractions?" - J.M.T., Houston, TX

"I continue to enjoy reading about the history of Disneyland in The 'E' Ticket. The article on Sam McKim was excellent. I heard him speak at an NFFC convention and liked his honest and fond recollections of working at Disney. I finally made it to Disneyland after wanting to go for 25 years, since I was a little kid. Please publish more articles on the "old Fantasyland" that I never got to experience." - J.D., North Palm Beach, FL

"Issue #17 was a great one! My renewal is enclosed ... how could I chance missing a single issue? I enjoyed the overall view of the 'new' Tomorrowland, and the specifics on the PeopleMover. How about the same in-depth treatment of the evolution of the Skyway, and the different bucket designs (remember when there was a flashing strobe light on top of each bucket?). That would be a good time to discuss the original coaster-type ride, the Matterhorn. It's an attraction, both visual and 'rideable,' that sets Disneyland apart from all other theme parks, including the other Disney parks." - D.G.E., Culver City, CA

"With 1994 being the 35th anniversary of the Matterhorn, the world's first steel rail coaster attraction, now is the time for an inside look at the Matterhorn as only The 'E' Ticket can do!" - L.M., McKinney, TX

"I was just wondering if you guys can ever put out a bad product. Every magazine is better than the last one. Of course, I like the ones with my favorite attractions over the others, so the Haunted Mansion issues rate the highest. Still, I'd like to see more on the Mine Train, Pirates of the Caribbean, and the Submarine Voyage. I'd also like to see some technical drawings of Audio-Animatronics. You keep printing The 'E' Ticket and I'll continue buying it." - R.S., Sharon, PA

"I hope that you will be continuing your look at the railroads of Disneyland. As railroads are one of my hobbies, it always seems that somehow they end up crossing over into my Disneyana hobby. Perhaps you can include a look at what have now become the collectibles associated with the railroads as well? I know there are Disneyland Railroad collectibles out there, and finding them is the hard part!" - R.C., Pleasant Hill, CA

"I just found The 'E' Ticket and I love it! I was able to pick up issues #11 through #16 and now I'm ordering a subscription and all the other back issues you have available. I especially enjoy articles describing the background of the attractions, planning, sketches, models, etc. I'm also a train/model train enthusiast like Uncle Walt and I'd love more information on all the trains at Disneyland. Thanks for a great magazine, wonderful memories and great photos." - P.L.P., Manttasset, NY

...we appreciate your ideas and suggestions for future issues, and we've got projects (including the Matterhorn) underway which should eventually satisfy everybody. Roger and Paul here's our story of the Santa Fe & Disneyland Railroad. Thanks for asking...

"As I'm sure you know, the American North East and most of Canada have been blasted with the worst winter in a long time and as I write this (March 27) it is still snowing outside. But ... The 'E' Ticket arrived this Friday and I have to tell you that there is nothing better than a sunny (38 degree) Saturday morning, a cup of coffee, and a new 'E' Ticket to read. Thanks guys for another fantastic issue." - G.D., Toronto, Ontario, Canada

"As one of a growing number of university academics who study Disney theme parks, I wanted to let you guys know that The 'E' Ticket is by far the single most important source I use for my research on Disneyland history. At least once an issue something … an historical detail or old photograph ... stops me in amazement. Thanks!" - S.W., Cheney, WA

"I loved #17, with the improved paper and picture quality. I would be willing to pay a higher subscription cost if that's what it takes to allow you to continue to make these improvements but of course I want to see the cost stay as low as possible. I hope Issue #18 is on the way soon, since I'm anxious to see what is next. Why not take one page or even half a page of each issue and tell us about some ideas or stories that are planned for future issues. Walt did this a lot and it always made things a little more exciting. If you change your minds and delete a planned story, so what! Are any of the programs you mentioned at the end of issue #17 available on video?" - R.C., Bedford, TX

"I look forward to every issue of your publication. I got very excited about a section in Issue #17 (Tomorrowland 1967) discussing the different television programs on Disneyland in the 1950's. Help me out if you can. Do you have copies of these programs on video? Would it be possible to pay you for a blank tape and get a copy? If so, it would be greatly appreciated. Please keep up the great work, and please see what can be done about the Disneyland shows." – K.H., Glendale, CA

...since Issue #17 we've gotten a lot of requests like these, for video copies. Our feature story was researched with programs shown on the Disney Channel, and with the help of the Walt Disney Archives in Burbank. It seems simple to just share this material as you suggest, but all rights to the Disney television programs (and all other copyrighted product) belong to the Walt Disney Company, and they'll have to be the ones to make it available...

"I was introduced to The 'E' Ticket by a friend and was struck by the style of the magazine. The authors write very well, and don't talk down to the reader or insult one's intelligence with empty sentences. The style is descriptive and creative and I appreciate that. The photographs are well chosen and the page layouts are well done. Research and interviews are also impressive. I'm interested in articles concerning the 'Disneyland that is no more,' the attractions and areas of the Park that are gone or have been changed with time. I'm twenty years old and my memories of the Park don't go back that far so it's the Park's history that has drawn me to The 'E' Ticket." - J.E.L., Torrance, CA

"The John Hench interview was much too short. I could have gone on reading a whole book's worth! Please include another interview in a future issue, since Mr. Hench has some fascinating stories. The photographs throughout Issue #17 were beautifully reproduced; the fine quality paper you are using makes your publication a real pleasure to

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read. I especially enjoyed the Vintage Visit photos." - K.L., Torrance, CA

"There has been lots written about Opening Day. What was it like at the Park on July 18, 1955 and on other days AFTER the Park opened ... size of crowds, etc? The 'E' Ticket is the best there is. Owning them is almost a complete Disneyland collection in itself! A lifetime subscriber..." - C.W., Richmond, CA

"Dear Jack and Leon. You've done it again, another fine issue. The Tomorrowland construction photos (Issue #17) were superb. My one small regret is that The 'E' Ticket has moved away from including coverage of other early theme parks and attractions. Devoting ninety percent of each issue to Disneyland would be fine, but please give us just ten percent of historical perspective. Without looking at earlier forebears, I don't believe one can see the full evolution of an attraction. Like it or not, as Disney enthusiasts, themed attractions existed before Disneyland opened. Take a look at the 1939 World's Fair Perisphere, and its interior 'Democracity' for some quick insight as to where the giant golf ball at Disney World originated. Disney did not invent themed attractions. None of this reflects badly on the Disney name, it merely gives one a perspective. As a history enthusiast, it's actually enjoyable to compare the evolution of ideas … and the feeble attempts by other parks to imitate Disney. Anyway, keep up the good work, it's very much appreciated." - K.S., Yorba Linda, CA

...good points, Ken, and some of our earlier articles have covered the history of theme parks here in the Southern California area. What we've found since then is that our audience is focused on Disney, and so are the collectors and historians who retain historic photos and information. If we discover (or borrow from our readers) unpublished source material, drawings, photos and experiences about other early theme parks, we promise to give them space in future issues...

"Although I visited Disneyland at age 9, and again at age 16, I have virtually no memories of the Park. My husband and I began making yearly treks to Disney World in 1977. I always felt sorry for people that were going to Disneyland, trying to convince them that W.D.W. had so much more to offer. Twin boys were born to us in 1987, stopping our Disney trips until 1990. Again we opted for the East coast. Each year my boys became more and more fanatical, like us, and prompted by the opening of ToonTown in '93, we broke down and headed West. We were fully expecting to be disappointed, but were we in for a shock! There is NO place with the charm, character, and sweetness of Disneyland. And I think that what makes it so magical is Walt's personal touch that can be felt ONLY in Disneyland. Please send me the 10 back issues and thank you." - L.H., North Platte, NE

"I look forward to Disney News, and I look forward to your publication. p.s. Pirates of the Caribbean aroused my youthful passion for pirates and pirate history. I've recently built a 'pirate island' in my yard for my daughter, complete with a combination pirate galleon and Swiss Family Robinson Treehouse. Count me in as a new fan of The 'E' Ticket." - R.P., Seattle, WA

"Keep them coming! Can I renew for more than one year? Will you ever reprint your first 6 issues? Will I get to Disneyland this year? I know that one of the answers is 'yes' and I'll see you at the NFFC convention in July. I can't wait for my next issue, love the diagrams of the attractions, and hey - could you go weekly?" - A.M., Cincinnati, OH

"A great big thanks for being around to remind me of all the great things I saw at Disneyland as a child and seem to have forgotten with the passage of time. I am so happy that I took the time to buy all of the back issues and subscribed at the Disney Disneyana convention back in September. I took my time going over each issue and savored every memory that they brought back. And then just as I was wishing for a new issue, there was #17 waiting for me. It would take too long to go over every issue and tell you how much they meant to me. I will just say that issues #8 and #12 stand out. This is for the Monsanto House of the Future and the Flying Saucer ride. Both of these fine attractions are ones that I tell newcomers to Disneyland about whenever I meet one. Now I have evidence that these attractions actually existed." - N.H.H., La Mesa, CA

"Dear Leon and Jack ... thank you for The 'E' Ticket, and your preservation and celebration of Magic Kingdom memories. Might I suggest coverage of the Babes In Toyland attraction and parade, more on original attraction posters, the Mine Train ride and the Emporium window displays, Main Street vehicles, Art Corner ... I could go on. Thank you also for the interviews with the Imagineers. Walt often said that it takes people to bring dreams to life. I'm grateful to The 'E' Ticket for honoring those life-givers." - T.B., Thousand Oaks, CA

...these amazing people really did help Walt bring imagination to life at Disneyland and they have honored us with their time, artwork and memories. It's a privilege to present their stories to you and we hope to keep this line of communication open for a long time. You'll find two examples of Disneyland ride posters in this issue's Santa Fe & Disneyland article. We feel that showing them with the ride they once promoted is the best way to enjoy them in The "E" Ticket...

"It was, once again, my pleasure to receive the latest installment of The 'E' Ticket. After nearly ripping it from the postman's hand, I ran inside, took the phone off the hook, and read Issue #18 from cover to cover. Your wonderful ability to revive memories was evident as always. A fellow collector loaned me a few examples of other Disney fan magazines. I will be tactful enough not to mention the names of these publications. I read the articles and looked at the pictures, but I was left unimpressed. I had the feeling that the information was being 'told' to me. Your delivery is one of 'sharing' information. It has a much more personal feel to it, and gives one the sense of actually being at the Park." - B.C.S., Castro Valley, CA

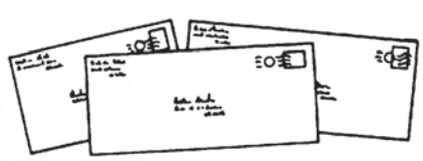
...thanks Brian, and thank you everybody for the kind words. If we're getting good at this, it's because we've been at it since 1986 and have already made many mistakes. Also, we've got a unique group of friends, family, experts and insiders who contribute generously and kick our butt if we don't get it right…

"Here I am finishing up my collection with Issues #15, #12 and #8. I love getting the older back issues but there's one frustrating thing about getting them. Looking at the Emporium pages and knowing that those ads are years old. If you ever reconsider doing something similar again to help collectors reach each other, it would be great. At the moment, I'm searching for an A-E ticket book, any suggestions?" - M.O., Los Angeles, CA

"I know you people are very busy, but I would like to ask something of you. I am a subscriber of The 'E' Ticket, which is the most wonderful magazine. In your back issues you have an Emporium section which contains many items I'm interested in. I know you are large collectors of Disneyana and I'm just getting started. What I would like to find out is if there are any good stores where I could find some of the collectibles you feature in your magazine? I look in antique stores but I don't have much luck, and I cannot find any shops that deal with Disneyana. I was hoping you could give me a few suggestions. Maybe someday I'll be able to contribute them to your magazine." - M.B., Corona, CA

…You're doing what most of us have to do, Marc, and that's keep looking everywhere you can. Stuff turns up at flea markets, especially here in Southern California, and there are shops (usually booths in antique malls) which specialize in Disney toys and collectibles. Dealer lists and ads in magazines are a good source, for a price, but best of all are the various Disneyana events like the National Fantasy Fan Club and Showcase shows. We have been asked repeatedly to reinstate the Emporium section, and we're looking at that possibility...

"Please send me the 1991 Annual and #14 issues of The 'E' Ticket. I am especially interested in the Annual featuring the 20,000 Leagues Exhibit as I recently found an 'A' ticket with the 20,000 Leagues Exhibit on the list of attractions. I realize that it's not worth all that much in monetary terms, but it is one of my most treasured Disneyland keepsakes." - M.C., Phoenix, AZ



Fred G. Gurley, chairman of the Santa Fe Railroad in the 1950's, joins a very proud Walt Disney for the opening ceremony of the **Grand Canyon Diorama**. This is the cover of the June 1958 *Santa Fe Magazine* which described the event in detail.